



GLENEAGLES Hotel

★ Under the direction of
ARTHUR TOWLE, Controller. LMS Hotel Services
St. Pancras Chambers, London, N.W.1
Restaurant and Sleeping Car Expresses from London

PERTSHIRE
SCOTLAND

PONTRESINA (6000 ft.) ENGADINE

The Famous Climbing Centre of Eastern Switzerland.
For Golf—Tennis—Walks and Flowers.

The Leading Hotels:

KRONENHOF PALACE SARATZ SCHLOSS

PENSION TERMS FROM 5 GUINEAS PER WEEK.

The Centre of Luxurious Pleasure

ROYAL BATH HOTEL Bournemouth

In delightful grounds, overlooking the Bay; convenient
for Golf, Tennis and Riding; Dancing and Cabaret in
magnificent Ballroom; Cuisine and Service unrivalled.

Illustrated Brochure and Terms on request. 'Phone Bournemouth 5555



BY APPOINTMENT
TO THE LATE KING GEORGE V.

PARIPAN ENAMEL

"The more you wash it, the better it looks."

BRITISH OWNED AND BRITISH MADE.

PARIPAN LIMITED, LONDON.

THE ARISTOCRAT
OF CIGARETTES

DE RESZKE -of course!

HEDGES & BUTLER LTD.



Price List of
WINES, SPIRITS & CIGARS
on application.

153, REGENT STREET, LONDON

By Appointment to the
late King George V

Telephone: REGent 4444-5

Brighton, Bournemouth and Branches.

WINE MERCHANTS
ESTABLISHED 1667

Grant's Scotch Whisky

"FAMOUS FOR HALF A CENTURY"

ASK FOR

GIN AND

LILLET

— YOU'LL ENJOY IT

5/6 a bottle. Agents: Twiss & Brownings & Hallows Ltd 16, Water Lane, E.C.3



A Credit to your Judgment

**WILLIAM
YOUNGER'S
Scotch Ale**

ON DRAUGHT OR IN BOTTLE

BREWED IN EDINBURGH

MOTOR UNION INSURANCE CO. LTD

All classes of Insurance Transacted

10, ST. JAMES'S STREET, LONDON, S.W.1.

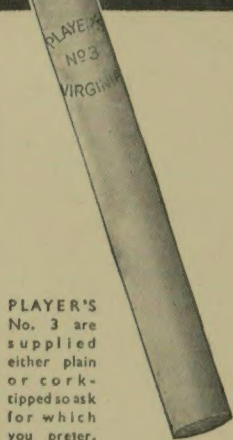




NOTABLE NUMBERS

THE JEWS HOUSE, No. 1 STEEP HILL, LINCOLN—This ancient house, which dates back to Norman times, was built about 1100, and is said to be one of the oldest inhabited houses in England.

The slow maturing process of time plays its part in the production of that other notable number—Player's No. 3. Mellowness, distinction of aroma, flavour, and liner quality in the tobacco—these are the reasons why No. 3 is such a notable smoke.



PLAYER'S No. 3 are supplied either plain or cork-tipped so ask for which you prefer.

**PLAYER'S
NUMBER 3**
EXTRA QUALITY VIRGINIA

20 FOR 1/4

50 FOR 3/3

50 TINS (plain only) 3/4

3.P.46.D.



"Ah! that reminds me
to **Get Gibbs!**"
It's Super-Fatted!

Gibbs Super-Fatted Shaving Cream gives you the last word in shaving luxury. A quickly worked, copious, rich lather lubricates and feeds the skin—makes an easy job for the razor—and leaves the face fresh, cool and comfortable. The super-fattening makes all the difference.

CHANGE TO GIBBS TODAY!

GIBBS SUPER-FATTED SHAVING CREAM

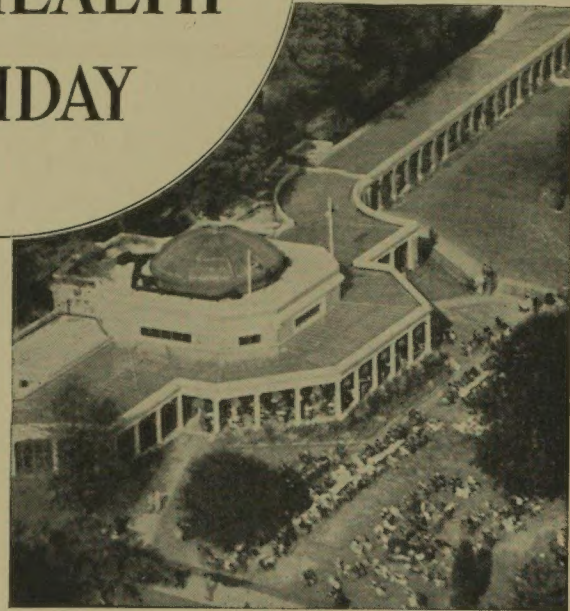
GS56J

D. & W. GIBBS LTD., LONDON, E.C.1.

Come to
HARROGATE
for a **HEALTH
HOLIDAY**

Health in the 88 natural springs and medicinal treatments which give relief and cure for countless ailments and are held in highest esteem by medical authorities.

Holiday with its outdoor sports facilities, riding, golf, tennis, polo, shooting etc. amidst glorious surroundings and invigorating moorland air.



IT'S QUICKER BY RAIL!

CHEAP MONTHLY RETURNS ANY
TRAIN ANY DAY

GUIDE OR CURE BOOK FREE

B Wilshere, Information Bureau, Harrogate, or any
L.N.E.R. Agency.

No Spa in the world is better equipped to help you attain physical fitness.

For CURE and HOLIDAY
GRAND HOTEL
HARROGATE

Brochure on application
to A. E. Davies, Manager.
Grams: Grand, Harrogate.
Telephone 4631.

Overlooking the Valley Gardens, and adjoining the Sun Colonnade, the Grand Hotel offers every luxury. It is famed for the quality of its cuisine, and contains magnificent lounges, ballroom and reception rooms. There are luxuriously appointed suites containing sitting-room, bedrooms and bathrooms. Bedrooms with private bathrooms. Hot and cold water, telephone, and central heating in every bedroom. Private tennis court. Garage.

BRITISH COLONIAL STAMPS

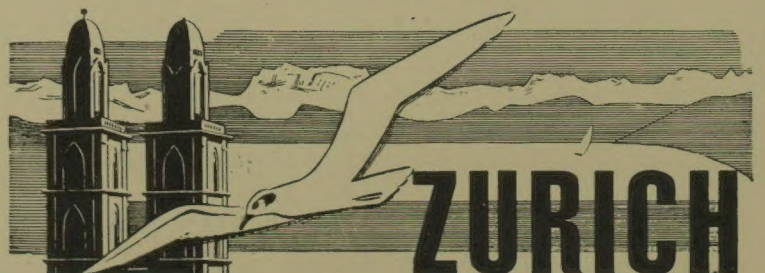
If you wish to inspect the finest approval selections of **RARE BRITISH COLONIALS** you must write to the cheapest dealer in the World for British Colonial Rarities:—

T. ALLEN,
FRINTON-ON-SEA,
ESSEX

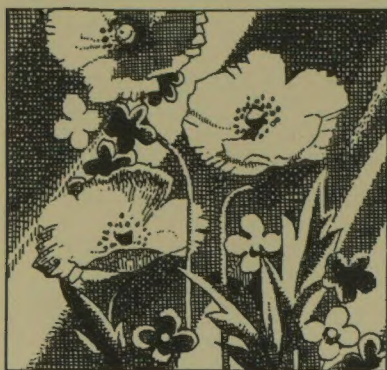


YOUR CISTERN IN THE ROOF

supplied by BAILEY'S 'CALIBAN' RAM. Worked by falls of water as low as 3 feet given by running brooks. No running costs or attention
SIR W. H. BAILEY & Co., Ltd.
Salford 5, Lancs.



Switzerland's touring centre, the garden city on the lake.
International Opera Festival in June.



*Like a poppy
bursting from the bud*

the full beauty

of your silverware is revealed
by the use of "Goddard's." This
handy ready-mixed polish has all
the merits of our world-famous
Plate Powder.

"Goddard's" Liquid Plate Polish

In tins 9d. and 1/3

FREE BOOKLET

"How to care for Silver and Plate"—sent
on request to J. Goddard & Sons, Ltd.
Dept. 15, Nelson Street, Leicester
Sole Proprietors and Manufacturers

ROYAL TOURNAMENT OLYMPIA.

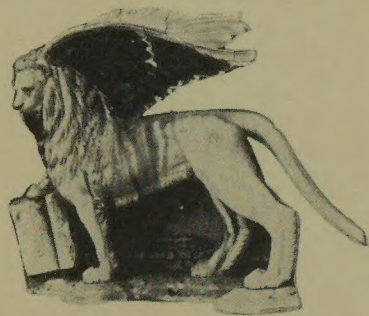
Patron:

HIS MOST GRACIOUS MAJESTY
THE KING

Daily to June 4th.
at 2.30 and 8 p.m.

Box Offices, Olympia (Addison Rd. ent.),
Telephone Shepherd's Bush 3477-8;
66, Victoria St., Tele.: Victoria 2427
and 8260; and usual Agents.

Reserved seats, 5/-, 6/-, 7/6 and 10/6;
all free of tax.



LIDO-VENICE 1938

21st INTERNATIONAL
BIENNIAL ART EXHIBITION
(June to September)

EXHIBITION OF VENETIAN
LACQUER WORK at the "Ca
Rezzonico" 18th-Century Museum
(April to October)

"GRANDPRIX" MOTOR BOAT
RACE: World Championship
(12 litres) in July.

OPEN AIR CONCERTS
(July).

INTERNATIONAL CINEMA
EXHIBITION (August)

INTERNATIONAL MUSIC FESTI-
VAL — SYMPHONY CONCERTS
(September)

Grand Canal festivals.

Bathing and aquatic sports at the
Lido. Casino open all year

REDUCTIONS IN RAILWAY FARES

For information: E.N.I.T., 38 Piccadilly,
London, W.1; Ente Provinciale per il
Turismo di Venezia; or any Travel Agency.

You can
separate a cocktail
from its cherry

you can separate an olive from its
stone. But you can't divorce
holidays from luggage—nor ignore
the fact that you always seem to
bring back more than you take
away.

And what a sight some luggage
can be after it has been forced to
swallow much more than it was
built to hold.

But, thank goodness! there's
always REVELATION . . . the
suitcase which always closes easily
however full you pack it—the
suitcase, in fact, which adds to the
pleasure and prestige of travel.

...

Over thirty models to choose from.
Rawhide from £5-17-6; Cowhide from 80/-
Vulcanised Fibre from 40/-; Fibre from 10/6



AT ALL STORES
and
LUGGAGE DEALERS

and

REVELATION SUITCASE Co., Ltd.
170 PICCADILLY, LONDON, W.1
(Agents for Revelation Supplies, Ltd)



SHE: "What! New suitcases Dad? And
REVELATIONS too!"

HE: "Yes. I got 'em in Town to-day.
Thought it was about time we
both had something decent to go
away with."

SHE: "Lovely—and with Revelations
we'll now have reserve for our
return journey packing."

REVELATION

THE WORLD'S MOST FAMOUS SUITCASE

Advertisers would appreciate your mentioning

The Illustrated London News

when replying to their announcements

SALSOMAGGIORE

(Italy's Premier Spa)

Summer Season: April 1 to November 30.

Winter season: December 1 to March 31.

**RHEUMATISM, ARTHRITIS, LESIONS, LYMPHATIC TROUBLES, CATARRH,
ASTHMA, etc.**

World famous Salso cure, as well as the sulphur water cures in nearby TABIANO,
where a national centre for the cure of bronchial asthma and pulmonary emphysema
has been established.

The leading hotels have their own thermal departments with permanent medical
superintendence, thus offering their guests the convenience of taking the entire cure
in the hotel.

HOTELS OF ALL CLASSES—BOARDING HOUSES
—FURNISHED ROOMS AND APARTMENTS.

TENNIS COURTS, BATHING POOL, etc. — DELIGHTFUL EXCURSIONS.

For information, booklets, etc., E.N.I.T., 38, Piccadilly, London, W.1;
Azienda di Cura di Salsomaggiore; or any Travel Agency.

GEO.V. PICTORIAL SETS.
We specialise in the postally
used King George V. sets, and
we shall be glad to send you
our list on request. Remember
these sets are rapidly becoming
obsolete; secure them while
our stocks last.

JUBILEES.
Now is the time to complete
before prices again rise. Let us
know the stamps you are miss-
ing, and we will make you a
special price to complete your
set. Complete Price List of all
the Jubilee stamps and varieties,
mint and used on request.

CORONATIONS.
Complete your set at to-day's low
prices! Let us know the stamps
you are missing, and we will make
you a special price to complete
your set. Complete Price List of all
the Coronation stamps and vari-
eties, mint and used on request.

GEO.VI. NEW ISSUES.
We have made complete arrangements
for, and offer all the forthcoming George
VI. sets POSTALLY USED. Illustrated
Brochure and complete details for the
New Issues Postal Used, on request.
● CATALOGUE ●
82 pages, fully illustrated—Offers of all the
above, and numerous other attractive
bargains, sets, single stamps, single-
country collections, packets and albums,
etc. This wonderful catalogue—FREE.

H&A.WALLACE
94, OLD BROAD ST., LONDON, E.C.2. Phone: NAT 7992-3



Remember?... You were dancing on the terrace, and the moon made a path of shimmering silver in the water. A sail moved along the terrace wall... one of the native boys with boats to hire... In the boat you sailed among tiny ghostly islands, while the moon's reflection slid along beside you. Later, in a carriage, you leaned back and breathed the soft air of semi-tropic night. The chant of the sea came drifting through the palms and cedar trees. In the distance an orchestra struck up "God Save the King."

Bermuda
PLEASURE ISLAND

YOU CAN GO BY SEA OR BY AIR

Return steamship fares to this Atlantic Colony are from £36. If you travel via New York, daily air services carry you on to Bermuda in 5 hours. For further information apply to your travel agent or to the Bermuda Trade Development Board, 329 High Holborn, London, W.C.



By Appointment to Queen Mary.

AN EXHIBITION of fine pottery and porcelain, acquired in China this year, and at the same time Messrs. C. T. Loo & Co., of Paris, will exhibit some fine early bronzes. 17th May—31st May



Unglazed pottery model of a camel, with traces of red pigment; unusual size. Height 11½ inches. Tang Dynasty 618—906 A.D.

JOHN SPARKS LTD.

128, Mount Street, LONDON, W.1



BY APPOINTMENT



BY APPOINTMENT

ESTABLISHED 1785



Drab Top Hat. Price 42/-



Gieves Silk Hat. Price 35/-

GIEVES LTD. have always catered for men and studied the necessity of making shopping easy for them. With all their needs collected under one roof, they can shop in undisturbed comfort, and obtain every attention from highly experienced craftsmen.

Gieves
LIMITED

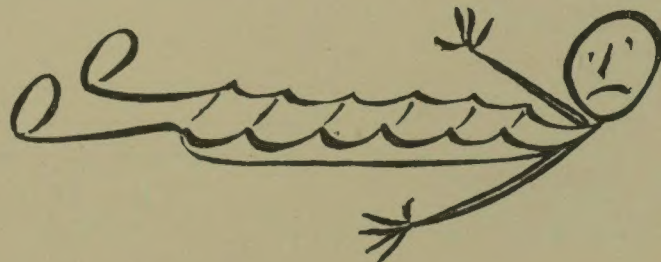
21, OLD BOND STREET, LONDON, W.1

Telephone: Regent 6411

Telegrams: "Muftis, Piccy, London"

EDINBURGH, PORTSMOUTH, WEYMOUTH, CHATHAM, SOUTHSEA, LIVERPOOL,
PLYMOUTH, SOUTHAMPTON, MALTA, GIBRALTAR.

DO YOU FEEL
FLATTENED?
OUT!



OUR CRUISES
WILL BRING YOU ROUND
9 FIRST CLASS CRUISES BY ORCADES AND ORION
TO THE MEDITERRANEAN AND SCANDINAVIA
FARES FROM 22 GNS.
4 FIRST & TOURIST CLASS CRUISES BY ORFORD TO
THE MEDITERRANEAN
FARES FROM £22 FIRST CLASS. £12 TOURIST CLASS

Please call or write or telephone for illustrated booklets.

ORIENT LINE

Managers Anderson, Green & Co., Ltd., 5 Fenchurch Avenue, E.C.3
West End Offices: 14 Cockspur Street, S.W.1, and No. 1 Australia House, Strand, W.C.2
Telephones: MAN 3456 WHI 6981 TEM 2258 or Agents.

THE ILLUSTRATED LONDON NEWS

The World Copyright of all the Editorial Matter, both Illustrations and Letterpress, is Strictly Reserved in Great Britain, the British Dominions and Colonies, Europe, and the United States of America.

SATURDAY, MAY 21, 1938.



THE FIRST METROPOLITAN POLICE-DOGS—FOR DUTY ON LONELY BEATS: LABRADOR TYPES IN LONDON.

A new branch of the Metropolitan Police was formed recently when two dogs of the Labrador type arrived at Peckham, S.E., Police Station, from the Home Office dog-training school in Berkshire. The dogs will accompany constables on

lonely beats and their training (illustrated in the next two pages) enables them to be used for carrying messages back to the local station and for tracking suspects. If the experiment is successful the number of dogs will be increased.

PHOTOGRAPH BY PLANET NEWS.

THE NEW METROPOLITAN POLICE BRANCH—WITH DOGS

DRAWN BY OUR SPECIAL



TAUGHT TO DISCOVER PERSONS IN HIDING AND TO CORNER SUSPECTS WITHOUT ATTACKING THEM: DOGS OF THE POLICE WORK AT THE HOME

The first two dogs to be used officially for police work in the Metropolitan area arrived in London recently, and have been appointed to No. 4 District, which has its headquarters at Peckham, S.E., and covers many semi-rural districts, including Chislehurst, Banstead, Kenley, St. Mary Cray, and Farnborough. The dogs, which come from the Home Office Dog-training School

at Washwater, near Newbury, Berks, have for some time been under the care of Mr. H. S. Lloyd, breeder of sporting dogs, and Liaison Instructor of British Army dogs in France during the Great War, and have been trained by Mr. Reginald Hill. A committee, under the chairmanship of Lieutenant-Colonel W. D. Allan, has been considering the question of the use of dogs

TRAINED TO WORK WITH CONSTABLES ON LONELY BEATS.

ARTIST BRYAN DE GRINEAU.



LABRADOR TYPE, AKIN TO THE TWO SUPPLIED TO THE METROPOLITAN POLICE RECENTLY, BEING TRAINED FOR OFFICE DOG-TRAINING SCHOOL.

In police work, and attempts have been made, by judicious crossing, to evolve a dog which can be used for tracking and patrol work. The experience gained points to the conclusion that the bloodhound should be used for tracking and a Labrador type for patrol work. In a report issued on February 28, the committee state: "It has been clearly demonstrated that the Labrador is thoroughly

suitable for use by constables as a general utility dog. He has an ideal temperament, a good memory and nose, and is easily trained. The Labrador is, of course, far from being a ferocious dog. A ferocious dog is not required, the primary requirement being that the dog should develop the closest understanding with and obedience to his master."



By ARTHUR BRYANT.

THE death of the ninth Duke of Devonshire reminds the student of English history that he is living in a very different scene from that which formed the familiar background of ten or twelve generations of his immediate forbears. However much lamented in private, the passing of this eminent nobleman can produce to-day no other political consequence but a single by-election. There was a time, not very far distant, when the repercussions of such an event would have been far wider. A Duke of Devonshire, if he was at all fitted by nature for his allotted part in the scheme of things, was one of the great powers of the State. He was one of the first landowners in the country under a system in which ownership of land was the basic foundation of political power. He was an hereditary legislator who, apart from his individual statutory rights and privileges, possessed the power to influence decisively the representation in the House of Commons of all those electoral districts of England—and they might be many—in which his acres lay. Moreover, he was a Whig. For it was one of the major facts of nature, as manifested in these islands, that a Duke of Devonshire, like a Duke of Bedford, was always a Whig. And the Whig unity was strength. For the Whigs were a species of political corporation, for a time the most powerful in the world. From 1714 till the ninth decade of the century they governed England without a break. And in governing England they governed much else besides.

To a modern mind priding itself on progressive principles, all this no doubt sounds very shocking. One wonders what would be the effect on, say, the readers of some popular progressive book-club of the day were its selectors to supply them for their next monthly choice with a life and eulogy of a Duke of Devonshire. There would be, no doubt, something in the nature of a riot at the next annual rally, and a cataclysmic fall in membership. But a similarly constituted body of readers of two hundred years ago, if such a thing can be conceived, would almost certainly have been delighted. It would have hailed the selectors' choice as a proof of their progressive orthodoxy and love of enlightened thinking. For to admire a Duke of Devonshire or a Duke of Bedford—chieftain of the "good house that loved the people well"—was to admire the living, and, as it were, statutory, representative and exponent of the progressive idea. They were regarded as the hereditary trustees of the Glorious Revolution—and in its own quieter English way it had been quite as much a revolution, with all that that implies, as any other—on which our liberties, self-government and progress were held to depend.

Yet has the nature of Englishmen, and of progressively minded Englishmen in particular, really changed as much as we imagine? Though the life of a modern Whig Duke—nothing like such a powerful personage as his ancestor—would no doubt be highly unpopular with the subscribers of a progressive political book-club, would the life of one of the present-day leaders of progressive thought or action be thought so, merely because he happened to be rich and powerful? There are plenty of leaders of the English Left to-day whose wealth and power are "undemocratic" in the sense that they are derived at least partly from the accident of inheritance and confer upon them exceptional

private and public privileges and advantages far beyond the reach of their followers. Yet this does not make their workaday followers—the horny-handed sons of Marthe—think any the worse of them. For all practical purposes such favoured professors of the progressive faith are set as far above the lot and scope of the common herd as an eighteenth-century Duke. The distinction operates in a different kind of way, but that is merely because we live in a different kind of age. Like him, they can command comforts and luxuries unknown to the average citizen and can exercise vast political power, which is based now not on acreage but on that control of the printed word, whether in book or Press, which none but a rich man

Here, to an historian, I think, lies the explanation of English Whiggism. In other lands, revolutionary leaders have grown rich secretly under cover of the popular cause, or done so openly when the revolution had succeeded and been (as all revolutions ultimately seem to be) liquidated. But only in England have rich men habitually put themselves at the head of revolutionary or progressive movements and been the better able to do so just because they were rich.

The reason for this I believe to lie in a peculiar trait in the nature of the English kind. The poorer Englishman, unless he be starving, when he sees a rich man does not wish to annihilate him. He does not even very much wish to take his wealth away from him; certainly not to destroy it, as happened to so much valuable property in the French, Russian and, more recently, in the Spanish revolutions. What he wants is to become like the rich man himself; in vulgar parlance, to have a butler, drink champagne and cocktails, and drive in a car to the races. He certainly does not resent his own leaders enjoying such exceptional privileges, whether they are born to them or achieve them during their lifetime. Mr. J. H. Thomas's immense and deserved popularity among the workers, for whom he performed immense services, was not, despite all the efforts of his opponents, in the least impaired by the fact that he wore a dress-shirt and smoked a cigar. He was merely doing what ninety-nine Englishmen out of a hundred wanted to do and, placed in his position, would certainly have done. Indeed, other things being equal, the more an Englishman allows his countrymen to see him enjoying the good things of life, the more popular he is likely to be. They feel that this proves his essential kinship to themselves: they understand and like him for it. That a man is "a nob" has never been thought a term of reproach in this country. We may be, and are, like other men, envious, but there is little malice or dog-in-the-mangerishness in our envy.

It was this that caused Disraeli, that Jew of acute perceptive genius, to say that the equality of England differed from the levelling equality of other lands: that, "learned in human nature," it did not debase, but elevated and created. Whatever he may subscribe to in his wilder moments, the English "progressive" does not wish to pull down the mighty from their seats for the sake of doing so: what he wants to do is to exalt the humble and meek into the same place. And if it seems to some illogical that very rich men should lead a movement ostensibly to destroy that system of private wealth in which they are so obviously and undisguisedly participants, it should be answered that they do not so much wish to deprive themselves of the advantages they enjoy as to enable everyone else to enjoy them too, even if to a mathematician this appears impossible of immediate achievement. What more natural than that their followers should like to be led by those who, already enjoying the good things that they so heartily wish to enjoy themselves, generously voice their dearest aspirations? From this springs the long Whig tradition of England, which in a different form to-day is just as powerful a factor in the national life as it was in the heyday of the Russells and Cavendishes.



THE LEADER OF THE SUDETEN GERMAN PARTY IN CONCILIATORY MOOD DURING HIS VISIT TO LONDON FOR INFORMAL TALKS WITH POLITICIANS: HERR HENLEIN LEAVING MR. WINSTON CHURCHILL'S FLAT AFTER A PRIVATE LUNCHEON-PARTY.

Herr Henlein, leader of the Sudeten German Party in Czechoslovakia, arrived in London by air on May 12, and left on the 15th. His visit was unofficial, but while in London he had private and informal talks with some leading British politicians. On the 13th he lunched with Mr. Churchill at his flat in Morpeth Mansions, Westminster, and among the guests was Sir Archibald Sinclair. At tea with Mr. Harold Nicolson, in King's Bench Walk, he met a number of other M.P.s. Later, during his visit, Herr Henlein had opportunities of conversing, on a private occasion, with Sir Robert Vansittart, Chief Diplomatic Adviser to the Government. Before leaving, he called on M. Jan Masaryk, Czechoslovak Minister in London, son of the late President Masaryk. Up till then, not being a member of the Czech Parliament, Herr Henlein had had no direct contact with the Czech Government. On arriving home he was reported to have expressed great satisfaction with his London experiences, and it was believed they would help towards a conciliatory spirit in the coming negotiations for a settlement of the minorities problem. Among those with whom he talked frankly in London, Herr Henlein left the impression that he himself desires a peaceful solution. He was not received officially by any member of the Government. (Wide World.)

can enjoy. By this means their opinions are indeed given a publicity which even the greatest eighteenth-century Whig Duke, however many draughty palaces he owned, could never hope for. Like him, they chose to exercise that power as leaders of the "Left" rather than of the "Right." They are aristocrats who lead the "democratic" van by virtue of their very aristocracy. It is indeed a peculiarity of English revolutionary movements that in all ages they have boasted among their leaders men of inherited wealth and title, some of whom could never without that wealth and title have become leaders at all.



BEFORE ANNOUNCING STAFF COLLEGE CHANGES: MR. HORE-BELISHA AT CHELTENHAM COLLEGE, WHERE HE LAID THE FOUNDATION-STONE OF NEW CLASSROOMS.

Mr. Hore-Belisha, Secretary of State for War, visited Cheltenham College on May 13, and laid the foundation-stone of new classrooms, which are the gift of the Cheltonian Society to mark the College centenary in 1941. In his speech, Mr. Hore-Belisha announced that the Staff College is to be split into two wings, the senior of which will be at Minley Manor, Hampshire. The course at Camberley will be for the junior wing only, and will be taken by 122 students each year. (*Keystone.*)



QUEEN MARY AT THE OPENING OF LYNDEN HALL, SOUTH WOODFORD: HER MAJESTY TALKING WITH MISS JOSEPHINE HAMSON IN THE GROUNDS.

Queen Mary opened the new hall of residence for woman students of Queen Mary College (University of London), Mile End Road, at South Woodford, on May 14. Known as Lynden Hall, the new hall has thirty-seven students already in residence, and the building can be extended if necessary to accommodate fifty. Among those presented to her Majesty was Miss Josephine D. Hamson, formerly of King's Lynn High School, who received from Queen Mary her special prize at Sandringham in 1933. (*Planet News.*)

ROYAL OCCASIONS AND RECENT EVENTS: ITEMS OF TOPICAL INTEREST RECORDED.



THE COMPLETION OF THE BUILDING SCHEME AT THE KING'S SCHOOL, CANTERBURY: H.R.H. THE DUKE OF KENT AT THE OPENING CEREMONY.

H.R.H. the Duke of Kent visited the King's School, Canterbury, on May 12, and opened the buildings and extensions which complete the scheme started in 1935. His Royal Highness was received by the Archbishop of Canterbury and was entertained before inspecting the buildings. The Duke and the Archbishop signed their names with a diamond pencil on a pane of glass which will form a window overlooking the Monument Court. (*Associated Press.*)



THE QUEEN'S VISIT TO TOWER HILL: HER MAJESTY AT A PLAYGROUND FOR CHILDREN CONSTRUCTED ON THE SITE OF AN OLD WAREHOUSE.

The Queen, who is patroness of Tower Hill Improvement and of the League of Women Helpers of Toc H, visited Tower Hill on May 12 and unveiled a tablet commemorating Lord Wakefield's gifts to Tower Hill Improvement on the wall of Wakefield House, 41, Trinity Square, which will in time become the headquarters of Toc H. Her Majesty was shown the Treasury at All Hallows-by-the-Tower, and the new headquarters of the League of Women Helpers of Toc H, and a playground for children which has been constructed on the site of a warehouse. (*Sport and General.*)

ILLS TO WHICH FLESH IS HEIR.

"THE FIGHT FOR LIFE": By PAUL DE KRUIF.*

An Appreciation by SIR JOHN SQUIRE.

BEFORE I go any farther, I had better say to those who are queasy about the slangier, more highly coloured kind of American journalese, that they will be severely pained by the style of Mr. de Kruif's book. But it does not appear as a work of literary art. It is a zealous piece of propaganda on behalf of the fight against disease, and if one is listening to the oratory of a missionary excitedly pleading for a good cause, one need not bother to criticize his language.

With that reservation, it is a thoroughly stirring volume, and, whatever fault experts may find in some of its technical details (and I am not competent to discuss the minutiae of bacteriology), it should be a very useful one. Men of science are always complaining that they could be of immensely more service to mankind if mankind would give them more money for their work. But the only way in which to get the money is to get the public interested and even excited, and men of science are, as a rule, not very good at blowing trumpets in the market-place. What are wanted, if we really are to obtain fresh weapons against disease and make effective use of the weapons which we possess, are a few popularisers, even vulgarisers, who will make people aware of the tremendous dramas which are constantly being played in the laboratories, with men and microbes as the antagonists, and of their supreme importance to all of us. No nation is yet medically conscious. The ordinary person takes no interest in a disease or its cure until he or somebody dear to him contracts it. But Mr. de Kruif would have us all think in terms of "we" instead of "I," and in the effort to make us do so he writes about research with the "pep" of a reporter describing a baseball match, and sounds the tocsin for the crusade against germs with the fervour of a Peter the Hermit.

I can convey his manner and matter better by quotation than by description. He goes straight to the point at the start: "The game these fighters for life are playing makes the discoveries of Leeuwenhoek, first of the microbe-hunters, seem like a boy's game of marbles. This is true, too, of the adventures of Pasteur and Robert Koch. For the story of to-day's death-fighting men and women is much more than a saga of achievement inside stuffy laboratories. This tale reports the beginning of man's attempt at the impossible, of his aim not to control, mind you, but to wipe out certain deaths. These have from the beginning of recorded time lain in wait to kill babies in their cradles, to rob children of their mothers, to leave families fatherless. Our fighters for life now have the science to obliterate these miseries, so that at last even history will have forgotten them. By known science these deaths are already needless. They are without question preventable. Then why not now begin to wipe them out for ever?"

He quotes Pasteur as saying: "It is in the power of man to make parasitic maladies disappear from the face of the globe, if the doctrine of spontaneous generation [of microbes] is wrong, as I am sure it is." He then proceeds, chapter by chapter, to take disease after disease and show how it has been and is being fought. He does not confine himself to the laboratory; he shows us overworked practitioners in hospitals, slum-tenements and negro cabins, treating and experimenting, and the pioneers fighting that mechanical conservatism which everywhere exists. The worst example of this is well known. When,

nearly a hundred years ago, the Scotsman, Simpson, introduced the use of anæsthetics for women in child-birth, thereby averting untold agony, he was treated as a blasphemer. "Now there arose a hue and cry, first from eminent divines, and they, of course, not themselves able to have babies, found it hard to understand the annoyance that mothers suffered. What about the Bible's dicta? What about the primæval curse? What about 'In sorrow shalt thou bring forth thy children'? But James Y. Simpson was not a Scot for nothing. Though professionally a doctor, he was—like most Scots—a

fever, and a great deal of his detail is grim, though no grimmer than is necessary if people are really to be roused. He then proceeds to the strange history of infantile paralysis, which has still not been beaten. It appears to be quite a modern disease. "Infantile paralysis was a no-account sickness when old German bone-setter, Dr. Jacob Heine, first accurately reported it in 1840. It was not feared then as it now is. It was unheard of for it to sweep through communities, leaving behind it a shambles of the maimed and dying. In Heine's day it only pounced upon a few babies here and there, and there was no indication

that it was contagious. It struck them down at their loveliest, when they were just learning to toddle, but Heine took a crumb of comfort from this: that he'd never seen or heard of its killing any child. (Though death for some would have been preferable.) . . . To him, over a long term of years, there had come maybe a dozen or two children, all told. With one or both legs thin and blue. Or with the calves of their legs doubled back on their thighs. Or with thighs pulled up close to their bodies. Or with one or both arms hanging limp like flails. Some pulled themselves pitifully about in little wagons. Others . . . went on all fours like dogs. He could not cure them."

We may, he says, be on the verge of a cure now. The Americans have been trying it on monkeys. They have been infecting them with paralytic virus and spraying some of them with zinc sulphate. "Out of the twelve simians submitted to this dreadful ordeal by paralytic virus, ten survived without a sign of paralysis. All their non-sprayed comrades, the control-monkeys, had long since gone limp to their monkey hereafter. To your chronicler Schultz wrote a letter permitting himself a gleam of hope, no more. 'Somewhere the light must be shining for children threatened by infantile paralysis,' Schultz said. 'Will zinc sulphate be the answer?'" If it is it will be certainly one of the simplest answers to such questions on record.

In that graphic style he parades before our eyes the histories of pellagra, tuberculosis, venereal disease, and so on, and his sincerity is so evident that one soon learns to forgive the facetiousness which results in such sentences as "If you left off treating him before every last streptococcus was gobbled it was too bad for Mister Mouse." It would be a good thing if a few English books of this kind were published, interpreting to laymen what the doctors were doing.

Mr. de Kruif records the fact that recently a great American city halved its small annual grant for medical research on grounds of economy. Was there ever falser economy? On the very lowest ground, the mere cost of the sick and the maimed is enormous; the health of a people, from every point of view, should be

the prime concern of its governors. If there is ever a more enlightened age, which is possible though not certain, men will look back with astonishment at the way in which our world counted every penny which was spent on fighting the ills to which flesh is heir, but gaily said: "All right, let's vote another hundred millions," when it was a matter of preparing to fight other people. If the nations would spend upon medical research one tithe of what they spend upon weapons of destruction, many of the worst scourges of the race would disappear. An observer, looking at us from above, might well remark: "These people don't seem even to want to help themselves."

- | | |
|--|--|
| 1. An astrolabe. | 51. A naval cannon. |
| 2. A pendulum clock. | 52. A mortar. |
| 3. A Maltese cross. | 53. A siege mortar. |
| 4. Triple optical illusion. (Three different images seen through louvres.) | 54. A burning mirror. |
| 5. Theory of Vision. (Showing convergence of the eyes.) | 55. A sphere. |
| 6, 7, 8, 9, 10. Military fortifications. | 56 to 62a. Diagrams of the various forms of blocks and pulleys. |
| 11. Ptolemy's System of the Universe. | 63, 64, 65. Three styles of architectural capitals. |
| 12. Copernicus' " " " | 66 to 70. Examples of the turner's art. |
| 13. Tycho Brahe's " " " | 71. The siphon. |
| 14. A mirror to show multiple images. | 72, 73, 74. Examples of the turner's art. |
| 15. Compound wheel and axle, showing differentiation of gears. | 75. Astronomical diagram. |
| 16. "Rat's-tail" crane. | 76. A thermometer. |
| 17. A semi-circle surveying instrument. | 77. A binocular instrument. |
| 18. Archimedes screws for raising water. | 78. An architectural model. |
| 19. A <i>chevaux de frise</i> for military defence. | 79. Styles of architecture. |
| 20. Apparatus for boring cannon. | 80. A water clock. |
| 21. A Boyle's air-pump. | 81. A pillar sundial. |
| 22. A gunner's quadrant. | 82. A vertical sundial. |
| 23. A celestial globe. | 83. Apparatus to show expansion caused by heat. |
| 24. A terrestrial globe. | 84. Principle of the lever. |
| 25. An armillary sphere. | 85. The endless screw. |
| 26. A magic lantern. | 86. Inclined plane, to demonstrate friction. |
| 27. A sector rule. | 87. A dodecahedron. |
| 28. A pocket sundial. | 88. An icosahedron. |
| 29. A perspectograph. | 89. A polyhedron. |
| 30. Percussion apparatus (demonstrating transmission of force). | 90. Static or balancing apparatus. |
| 31. An anatomical figure. | 91. Ballistic apparatus. |
| 32. An hour-glass. | 92. A lodestone. |
| 33. A conical mirror for correcting distorted images. | 93. Geared toothed wheels. |
| 34. A cylindrical mirror for correcting distorted images. | 94. Pile-driving engine. |
| 35. A faceted lens for throwing magical pictures on the vertical octagonal plate behind. | 95. Geometric square. |
| 36. A pyramidal mirror for correcting distorted images. | 96. Over-bank gun. |
| 37. A faceted mirror for correcting distorted images. | 97. Stamping mill. |
| 38. A revolving book-rest. | 98. Pulleys and blocks. |
| 39. A perspective machine. | 99, 100, 101. Examples of sculpture. |
| 40. An anamorphosis (to view a distorted drawing in its true perspective). | 102. Perspective machine. |
| 41. A barometer. | 103. Frictional electrical machine. |
| 42. Giant sea-shells. | 104. Harpsichord. |
| 43. Large lens. | 105. Trumpet Marine (a form of violoncello). |
| 44. A triple-gear pulley. | 106. Viola. |
| 45. A double-gear pulley. | 107. Lute. |
| 46. A pile-driver. | 108. Group of members of the Academy. |
| 47. A microscope. | 109. Frictional gearing. |
| 48. An optical illusion by mirrors. | 110. Prince Rupert drop, or detonating bulb (of glass). |
| 49. A field-cannon. | 111. Mirrors which show from the table any person entering the laboratory. |
| 50. An over-bank cannon. | 112. Gunner's quadrants (for use with mortars). |
| | 113. Glass vessel (for use with air-pump). |
| | 114. Geometrical diagrams. |
| | 115. A botanical experiment. |

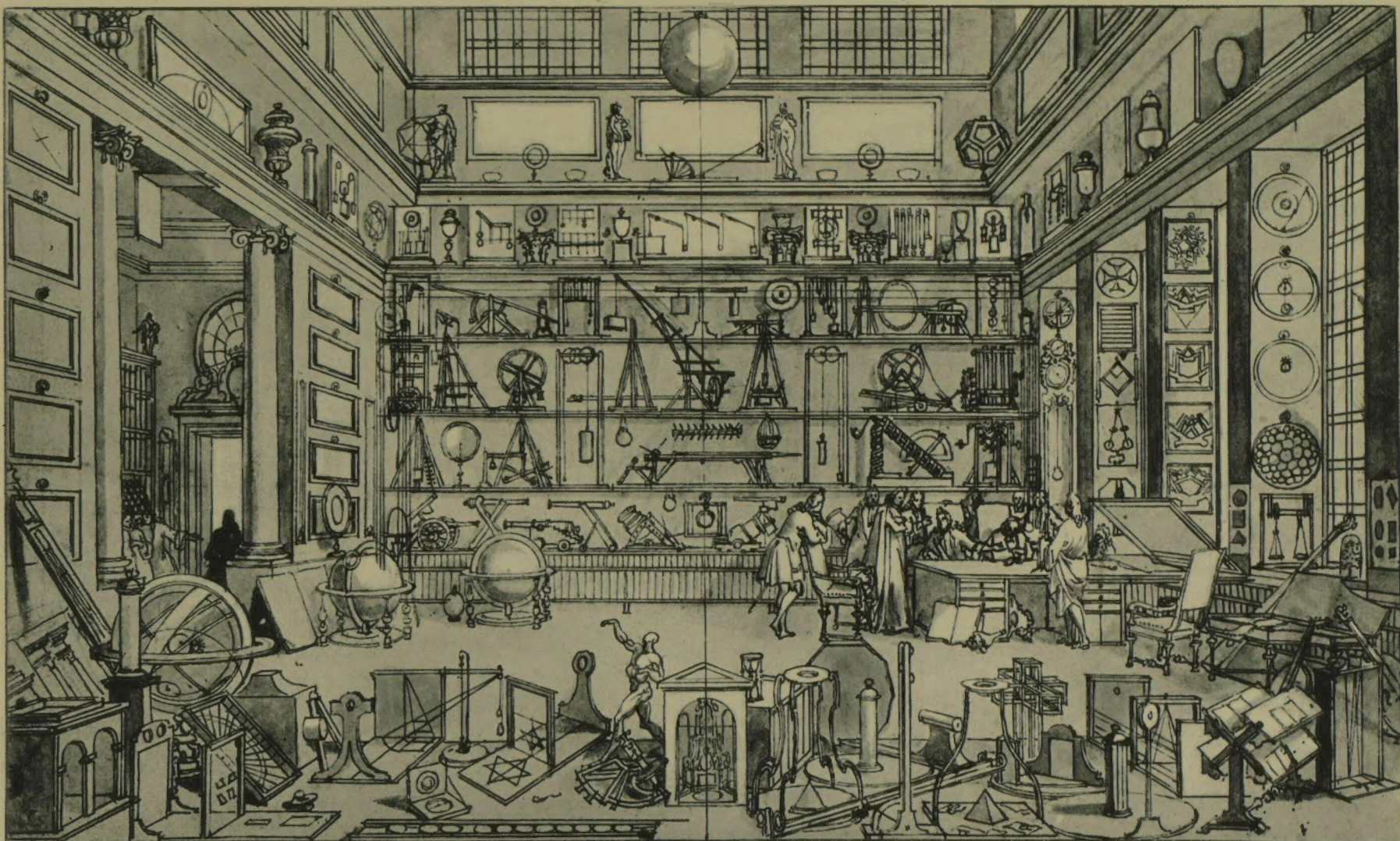
THE PHYSICAL LABORATORY OF THE PARIS ACADEMY OF SCIENCES IN 1711: A TABLE OF THE NUMBERED OBJECTS GIVEN IN THE KEY TO THE LECLERC DRAWING OF THE LABORATORY REPRODUCED ON THE OPPOSITE PAGE.

stout theological arguer. He shouted that the word 'sorrow' was a bungling translation of the original Hebrew. He confounded the divines by expostulating that, if to abolish child-birth's pain was wicked, then the whole art and science of medicine must be abandoned! For in the primæval curse of Adam, was not man doomed to die? Then he tossed a final theological bomb among the reverends: Wasn't it extraordinary, under the Christian dispensation, that 'the God of Mercy should wish for, and delight in, the sacrifice of women's screams of pain'?"

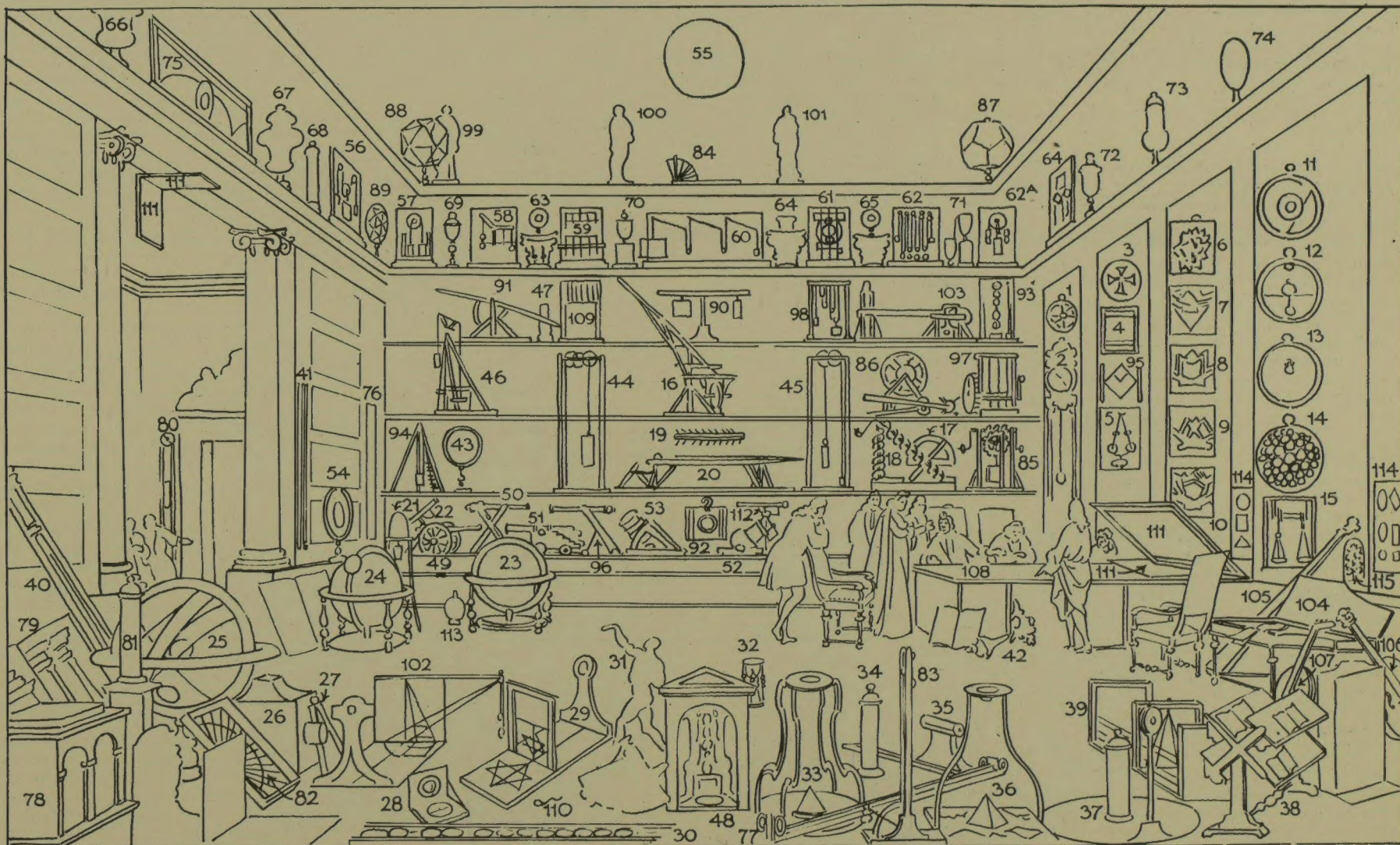
It is with child-birth that Mr. de Kruif opens: progress in obstetrics and the treatment of puerperal

* "The Fight for Life." By Paul de Kruif. (Jonathan Cape; 12s. 6d.)

"SCIENTIFIC APPARATUS" WITH CANNON!—AN 18TH-CENTURY LABORATORY.



THE PHYSICAL LABORATORY OF THE ACADEMY OF SCIENCES OF PARIS IN 1711: AN ORIGINAL DRAWING, BY SEBASTIAN LECLERC (1637-1714); OF THE GREATEST INTEREST FOR THE COMPLETE CONSPECTUS IT GIVES OF THE STATE OF SCIENTIFIC KNOWLEDGE AT THE PERIOD.



A KEY TO THE AMAZING DIVERSITY OF "SCIENTIFIC" APPARATUS IN THE LABORATORY—THE NUMBERS CORRESPONDING TO EXPLANATIONS GIVEN IN THE TABLE ON THE OPPOSITE PAGE.

The remarkable drawing reproduced above contrives to give in one view a complete conspectus of the Natural Sciences as they were understood in 1711. It shows the Physical Laboratory of the Academy of Sciences at Paris in that year. The following descriptive details have been supplied by the owner, Mr. George H. Gabb, who arranged to exhibit the drawing at the Royal Society Soirée at Burlington House on May 18. The drawing is probably the most complete representation that exists of a Physical Laboratory of the period. The artist, Sebastian Leclerc, was not only a fine draughtsman and engraver, but, having applied himself to the study of Physics, Geometry,

and Perspective, was enabled to depict and indicate the use of the various scientific instruments and apparatus with the greatest accuracy and fidelity. More than a hundred pieces are shown, designed to demonstrate the laws and principles of Astronomy, Mechanics, Optics, Pneumatics, Hydrostatics, Ballistics, Fortification, and kindred subjects, all of which at that period were included in the Mathematical, or Natural, Sciences. The drawing was intended by Leclerc as the basis for an engraving, which, however, he never completed. A key to the objects numbered in the key-drawing is printed on the opposite page.

REPRODUCED FROM THE ORIGINAL DRAWING BY COURTESY OF THE OWNER, MR. GEORGE H. GABB. (COPYRIGHT STRICTLY RESERVED.)



"THE CONGRESS OF VIENNA (1814-15)"—AFTER THE PICTURE BY JEAN BAPTISTE ISABEY IN THE ROYAL COLLECTION AT WINDSOR: A GROUP OF THE PLENIPOTENTIARIES; INCLUDING TALLEYRAND, WHO REPRESENTED THE RESTORED HOUSE OF BOURBON.

TRADITION AND ITS CONTRADICTIONS.

TALLEYRAND died a century ago, on May 17, 1838, at the age of eighty-four. According to an almost universally accepted historical tradition, he was a man of remarkable intellect, but without scruple or principles, who placed his great gifts at the disposal of any Power that was willing to pay for them in honours or in kind. That tradition has one drawback: it renders the whole of Talleyrand's life inexplicable.

It is well known that Talleyrand was compelled by his family to enter the Church, for which he felt not the slightest inclination. Under the Old Régime this kind of violence was not unusual in the upper classes. But once the tonsure had been thrust upon him, what then would have been the conduct of an ambitious man without scruple? We know that the eighteenth century did not inquire too closely into the private lives of its priests; provided they maintained a certain outer reserve and decency, it was quite possible, for the clever ones at any rate, to live regardless of the precepts of the Church. The young Talleyrand bore a great name; he loved money, luxury, and power, and was endowed, as his life was to prove, with an extraordinary self-control and faculty of dissimulation. Had he been the cynic described by history, he might have risen to be Archbishop of Paris and a Cardinal, while denying himself nothing; he merely had to take care to avoid any open scandal. Talleyrand was ordained on Dec. 18, 1779: in 1788, nine years afterwards, notwithstanding his name, intelligence, and legitimate ambitions, he was still the Abbé de Périgord. His mode of living had been such as to debar him for ever from a career which would otherwise have been one of exceptional brilliance. He only became a bishop in 1788, through a supreme intervention of his dying father with Louis XVI.

Then came the Revolution. In 1797 Talleyrand was made Foreign Minister under the Directoire. A few months afterwards, immediately after the peace of Campo Formio, he addressed a report to his Government in which we read:

"In the position of a Republic which has newly arisen in Europe despite all the monarchies and on the ruins of several among them, and which rules by force of arms and the terror of its principles, can it not be said that the treaty of Campo Formio and all the other treaties we have signed are nothing but more or less successful military capitulations? The quarrel, momentarily lulled by the surprise and consternation of the vanquished, is not of a nature to be permanently settled by arms, which are but temporary, whereas hatred endures. Our opponents, owing to the excessive disparity between the contracting parties, regard the treaties they sign with us as truces similar to those concluded by the Moslems with the enemies of their faith, without ever committing themselves to any lasting peace. They not only continue to be our enemies in secret, but remain in a state of coalition against us, and so we stand alone in Europe, with five republics of our own creation which, for those powers, can be but a new source of anxiety."

Would a Minister concerned only for his post and emoluments have announced to the Directoire, just when it was congratulating itself on having concluded a glorious and lasting peace, that it had obtained nothing more than a fallacious and precarious truce? I shall go further: such a Minister, however astute, would not even have conceived that report to the Directoire. Ambition and cupidity cling to the near-at-hand and

THE CENTENARY OF TALLEYRAND.

A VINDICATION OF THE GREAT FRENCH STATESMAN, WHO DIED A HUNDRED YEARS AGO THIS MONTH, AGAINST THE TRADITIONAL CHARGE OF UNPRINCIPLED SELF-INTEREST.

By GUGLIELMO FERRERO, Author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," and "Bonaparte in Italy."

the passing moment, as to the absolute, granted they be favourable.

After a brief interruption of his ministerial career in the latter part of the Directoire, Talleyrand reappeared under the Consulate with Bonaparte. This, surely, was a time when an ambitious and grasping Minister would have done his best to ingratiate himself with a chief whose fortunes seemed on the upward trend. This was not so in the case of Talleyrand. The rift began in 1805, after Austerlitz and the Treaty of Presburg; that is to say, precisely at the moment when the French Empire was on its way to being the most powerful State in Europe. And it was from that moment that Talleyrand, who had suggested a quite different and much wiser treaty to Napoleon, found himself at variance with his master.

Suddenly, in August 1807, after the Treaty of Tilsit, when Napoleon was at the height of his power and everyone

the most colossal benefits, at the very moment when that power seemed to rest on the most unshakable foundations? And that, according to the picturesque phrase attributed to him by history, in order not to be "the executioner of Europe."

Napoleon, however, although none too pleased by his resignation, did not withdraw his good will; he appointed Talleyrand Vice-Grand Elector with a salary of 330,000 francs. The former Minister was to suffer no hardship in his retirement. Rejoicing in such good fortune, the cynical voluptuary decry by history for a century should have tried to prolong and consolidate it, by carefully cultivating the favour whereon his opulence depended. And yet here we find this man, the very next year, perpetrating against his master nothing less than the "betrayal of Erfurt," as historians term it.

We know that Talleyrand encouraged Alexander the First to oppose Napoleon's plans. If Napoleon failed at Erfurt, it was entirely due to Talleyrand's intervention with the Emperor of Russia. It would appear that Napoleon never knew exactly what transpired between his former Minister and the Tsar. But he might have found out, and in that case Talleyrand risked his head, for his advice to an autocrat was qualified high treason, an outrage to the safety of the State. Even admitting that Napoleon would not have ventured as far as that, it would have been natural that he should have dismissed and despoiled him, and relegated him to obscurity. At the mildest estimate, Talleyrand stood to lose his position. For what reason? In order to gain the friendship of the Emperors of Russia or Austria? Of what use would that have been to him had he lost the favour of Napoleon, on whom he was dependent for a living? Out of revenge? The incidents which finally divided Talleyrand and Napoleon only began the year after, in 1808. It is impossible to discover any reason for which Talleyrand could conceivably have desired revenge at such a cost.

No, the "betrayal" at Erfurt is inexplicable. The Talleyrand of tradition might have "betrayed" Napoleon if he had staked a slight risk against the chance of a considerable gain; he would never have "betrayed" him, as the real Talleyrand did, at enormous risk and without the smallest gain. Where is the key to all these enigmas?

THE TRUE TALLEYRAND.

Talleyrand was by nature a kindly, human and liberal *grand seigneur*. He had the qualities and defects of the type: a certain scepticism, a certain indolence, an apparent frivolity, love of pleasure and luxury, a great deal of poise, equity and self-control, and keen psychological insight. To these he added an asset often to be found in the domineering, proud and passionate noblemen of his race: courage. He had the pride common to all true aristocrats, and, above all, that rarer advantage which is independent of ancestry: a powerful brain of a philosophical character, capable of discerning the deepest soul of things and their permanent relationships.

But that kindly aristocrat suffered a terrible violence in his early youth—enforced priesthood; and he did not submit with a good grace like so many others. The scandalous existence of the Abbé de Périgord was nothing but his form of protest. This *grand seigneur* said to his century: "You forced me to be a priest, well and good; but don't ask me to play the comedy of the good priest. I will not lend myself to that comedy, even for a red hat and the most illustrious see in France. An unwilling priest, I am and shall always remain a bad priest, in the sight and with the knowledge of all." There is a desperate nobility in this revolt; but it unclassed a man who should have been the splendour of his caste. The aristocracy could no longer countenance this outrageous abbé. Then came the Revolution. Talleyrand took advantage of it to make good his escape from the Church. It was inevitable; but the break with his own class was irrevocable.

But what was he to do, this deserter from the nobility, whose only means of livelihood lay in the service of the Church or State, and to whom money was indispensable because his nature craved for luxury and pleasure—that was his weakness?

All that remained for him was to serve the Revolution. And so we find him, after many vicissitudes, Foreign Minister under the Directoire. But then began a new tragedy. After having been condemned to the Church by his family against his will, he now became a seer in the service of the blind.

(Continued on page 934.)



TALLEYRAND (1754-1838) AT THE HEIGHT OF HIS POWER: A PORTRAIT BY GÉRARD; NOW AT VERSAILLES.



"THE DUC DE TALLEYRAND"—BY JEAN BAPTISTE ISABEY (1767-1855): A MINIATURE OF THE GREAT FRENCH STATESMAN, THE CENTENARY OF WHOSE DEATH FELL ON MAY 17.



AN ENGRAVING OF TALLEYRAND IN HIS DECLINING YEARS: THE ABLE DIPLOMATIST WHO SERVED NAPOLEON AND LOUIS XVIII. IN TURN AND WHOSE ACTIONS HAVE FOR LONG BEEN MISCONSTRUED.

believed his Empire would last as long as that of Rome—this, of all moments, is the time this curious creature of ambition chooses to resign. Has there ever been known a man given over to vice, thinking of nothing but his own material gain, who gave up a power from which he derived

the most colossal benefits, at the very moment when that power seemed to rest on the most unshakable foundations? And that, according to the picturesque phrase attributed to him by history, in order not to be "the executioner of Europe."

PRINCESS BEATRIX CHRISTENED WHERE PRINCESS JULIANA WAS MARRIED.



THE BAPTISMAL CEREMONY IN THE GROOTE KERK, WHERE THE ROYAL PARENTS WERE MARRIED: THE GROUP BESIDE THE FONT—PRINCESS JULIANA RECEIVING HER BABY, PRINCE BERNHARD (TO RIGHT) WITH QUEEN WILHELMINA AND PRINCESS ALICE (A GODMOTHER) AND (LEFT) KING LEOPOLD (A GODFATHER). (*Sport and General*.)

THE baby daughter of Princess Juliana and Prince Bernhard was christened on May 12 with the names of Beatrix Wilhelmina Armgard. The ceremony took place in the Groote Kerk at The Hague, the fourteenth-century church where her parents were married, in January 1937, and the venerable Dr. Welter, now aged eighty, who officiated at the wedding, performed the baptismal rite. King Leopold of the Belgians, one of the child's godfathers, entered the church with Queen Wilhelmina, her maternal grandmother. After them came Prince Bernhard's mother, Princess Armgard of Lippe-Biesterfeld, and his brother, Prince Aschwin. King Leopold had flown over from Brussels, and returned by air soon after the service. The other godfather was the Grand Duke Adolf Friedrich of Mecklenburg, uncle of Princess Juliana. The godmothers were Princess Alice Countess of Athlone, Princess Helen of Erbach-Schoenberg, and the Countess Kotzebue.



IN THE GOLDEN COACH, DRAWN BY SIX HORSES, WHICH CONVEYED THEM TO AND FROM THE CHURCH: PRINCESS JULIANA AND PRINCE BERNHARD WITH THEIR INFANT DAUGHTER, PRINCESS BEATRIX, NOW AGED THREE AND A HALF MONTHS, AS THEY DROVE THROUGH THE STREETS OF THE HAGUE AMID CHEERING CROWDS. (*Keystone*.)

NAVY; RECENTLY DISPLAYED TO HERR HITLER AT NAPLES.

SPECIALLY DRAWN FOR "THE ILLUSTRATED LONDON

NEWS" BY DR. OSCAR PARKES, O.B.E.



BAY OF NAPLES: TYPES OF ITALIAN WARSHIPS BUILT, BUILDING AND PROJECTED.

which submerged and surfaced in unison. The bulk of Italian submarines are small coastal boats displacing 700 tons or less. At present there are only about eight vessels of the "ocean-going" type of over 1000 tons—but it is intended to increase the number of these considerably in the future. In the foreground of Dr. Parkes' drawing is a strange-looking monitor, the "Faa di Bruno." But, for all her ungainly appearance, she did good service

during the war, making very excellent use of her two fifteen-inch guns. The turret is provided with a hood as a protection against aerial bombs, and the fore part of the vessel has a sloping "roof." Turning to more grandiose vessels, the big battleships at once attract attention. The "Littorio" and "Vittorio Veneto" were to have been finished by the end of this year, but it is not likely that they will be ready for at least another twelve months.

An interesting feature of these ships is their secondary armament mounted in triple turrets. The "Imperio" and "Roma" are only projected. It will be observed that, apart from the seaplane-carrier "Miraglia," Italy has no aircraft-carriers. This is, of course, due to the conformation of Italy's coast-line and her Mediterranean possessions, which provide such excellent shore bases that floating ones are unnecessary.

THE CAMARGUE—A BIRD-LOVERS' PARADISE THAT CAUSED AN I.O.C. ADJOURNMENT.

By G. K. YEATES.

The International Ornithological Congress, which met at Rouen this month, adjourned to enable members to make an expedition to the Camargue. Below is a brief summary of a British bird-photographer's recent visit to this remarkable French bird sanctuary.

ALTHOUGH Provence, by reason of the wealth of its historical associations and the slumbrous beauty of its countryside, lies frequently within the tour of the traveller in France, yet there are many parts of this fascinating region which do not at first sight possess the attractions of the main centres, and which are accordingly often omitted from the places visited. Such an area is the Camargue. The Camargue is the delta of the Rhône. About a mile north of Arles the great river forks. To the west one arm—the Petit Rhône—flows down to the Mediterranean at Les Saintes-Maries; to the east the main stream debouches at Port St. Louis. Between the arms of these two rivers is the Île de la Camargue. It is, in the literal meaning of the symbol, a true delta, and the 300 square miles thus formed make up an area not only remarkable for its bulls, birds and plants, but in itself mysterious and iridescent, to use two adjectives adopted by modern writers to describe it.

Of its many aspects, its beauty—for it has real charm, for all its flatness—its famous fighting bulls, its myriad plants, it is impossible in a short article to treat, tempting though it is to speak of the loveliness of the fluffy tamarisks and of the wonderful skylines and far horizons, hazy with heat and mirage. Its bird life, however, is the Camargue's crowning glory.

A glance at a map will quickly reveal why the Rhône delta has become famous as a European bird-haunt. The two arms of the river enclose an area very largely given up to marsh and lagoon. In the northern sector of the triangle the land has been drained and vineyards are the order of the day, but ten miles south of Arles the country begins to take on a very different appearance, for here begin the wide *étangs* which are the decisive factor in the delta's natural history. These shallow lagoons occupy the greater part of the centre of the area. Although each is honoured with a separate name, they are, in point of fact, all one big sheet of saline water, broken up by a sea of innumerable, low-lying mud islets, clothed with the typical salt-marsh plant, *salicornia*.

From the edges of the *étangs* on either side to both Rhône the country is flat. Much of it is hard-baked mud heavily cloaked with *salicornia*, but big fresh-water marshes, densely choked in tall reeds, are frequent. Over the whole area tamarisks grow profusely.



A CHARACTERISTIC SMALL BIRD OF THE CAMARGUE *SALICORNIA* SCRUB: A SPECTACLED WARBLER PERCHED ON THE EDGE OF ITS NEST. This bird is not unlike our whitethroat and has been often confused with the Dartford warbler. It has, however, a pronounced pair of "spectacles" round the eyes. The nest is deep sunk in scrub.

Here and there a few farms stand out, surrounded by trees. Nearer the rivers the country becomes more cultivated. Vineyards begin to appear again, while by the Grand Rhône a dense tree-growth divides the river wall from the stream. This jungle is dank and fetid, alive with mosquitoes, and grows out of unhealthy flood-water. It is of the greatest importance, however, ornithologically for only here do trees really grow profusely. Elsewhere in the Camargue they

are scattered and found chiefly round the few farmsteads. Thus it will be seen at a glance that the Rhône delta has the great attraction of providing safe and extensive breeding-ground for a great variety of aquatic bird-life. The presence

of water, both salt and fresh, is, of course, of the utmost importance, while there is just enough tree-growth to supply nesting-sites for a number of interesting species without which the Camargue would lose much of its fascination.

For the preservation of the natural life and amenities of this region we must thank the work of the Société Nationale d'Acclimatation de France, for this organisation has undertaken the Camargue as a *Réserve Zoologique* wherein birds and plants are carefully protected and studied. The head offices



A MALE HOOPOE WITH HIS CREST FULLY RAISED: A PHOTOGRAPH WHICH SHOWS CLEARLY THE BEAUTIFUL BLACK-AND-WHITE PATTERN ON THE BACK.

This photograph was taken in the Camargue and shows the male just after feeding the female, which is a persistent sitter and looks to her mate to provide her with food.

of the Society are in Paris, but the local director, M. Tallon, of Arles, administers, both very capably and very charmingly, the three sanctuaries under his care. These are scattered down the eastern side of the *étangs*, and the *garde-chef* lives on the spot at Salin de Badon. Permits are readily granted to visiting ornithologists, and accommodation can be arranged for on the ground itself, while both M. Tallon and his keepers do everything in their power to assist the stranger. The Society's control does not, of course, run over the whole of the delta, and considerable areas on the west are without its law. Yet even here it is doing the very finest work in influencing the local owners to protect the interesting species which nest with them.

Of the actual birds themselves it is indeed difficult to know where to start, what to mention, and what to omit. Being there in April, I caught the full force of the migration season, so that in addition to the resident species the delta was full of many other birds passing through on migration. For a few days the tamarisks were alive with pied flycatchers, and then they would vanish. Their place was taken by a great host of woodchat shrikes, their smart plumage at its resplendent best. Fat ortolans hunted for seeds beneath the bushes and handsome black-eared wheat-ears scolded from their perches. These, and many others familiar to us at home, were merely creatures of a day. A few, as in the case of the woodchats, were staying behind to breed. The others passed on.

On the *étangs* the most conspicuous bird is the little egret. These beautiful white herons were everywhere busy at their fishing, and singularly lovely they looked as they rose, white crosses cut clean against the ultramarine sky which in the Camargue ever rules the heavens. On both saline lagoon and in fresh marsh they abounded. These egrets breed in a colony in the Congo-like jungle which fringes the Grand Rhône. Here in the tree-tops they build their

flimsy stick nests side by side with many night herons and one or two pairs of squaccos—a noisy community difficult to observe owing to the dense tree-growth and the deep swamp out of which the nesting-trees grow.

Yet although the most conspicuous, because it is the commonest, bird of the *étangs*, it must give place in point of beauty to the flamingo, which also is found in a wild state in the delta—the northern offshoot of a stock which is certainly African. Space does not permit me to expand upon the curious history of the nesting of this lovely bird in the Camargue. Suffice it to say that the flamingo is the bird of the delta. A flock in flight, their brilliant pink against the blue sky, is a sight never to be forgotten.

The remaining lagoon birds must be treated cursorily. The gull-billed tern is perhaps the species which will most interest English ornithologists. Our own species of the same family—common and lesser—also breed. Ducks, too, are much in evidence, chiefly mallard and a good many garganey, but the duck of the Camargue is the red-crested pochard, with its brilliant head and dark body.

Around the *étang's* edges are flocks of waders, some, like grey plover and black-tailed godwit, moving north, others staying behind to breed. Of these, avocets are the most charming. I know no bird so wholly satisfying as the avocet, with his plain pied plumage and his tip-tilted bill. A little farther from water, Kentish plovers, so rare with us, run rapidly over the dried mud and lay their eggs in bare hollows in it. In an arid field we found graceful black-winged stilts, remarkable for their length of leg, breeding. At first sight so awkward with his long, thin red legs, the stilt, once he begins to move, is the epitome of grace and ease. Amongst the stilts a colony of pratincoles were nesting. This strange wader is a very rare breeding bird in the delta, and "our" colony was the first record of nesting since last century. Amongst the *salicornia* bushes which grow profusely on the arid areas, ashy-headed wagtails and spectacled warblers were the characteristic species. There were others, too, more familiar to us at home—linnets, stonechats and whitethroats. Every bramble-bush held a nightingale and from the dense cover of the dyke edges Cetti's warbler everywhere "spat" its powerful song. Tamarisks fringe the arid ground, and here hoopoes flitted about like big tiger-moths, while now and then a gorgeous cock golden oriole took the breath away with the vividness of his yellow. Yet the characteristic bird of the tamarisks is undoubtedly the dainty and ridiculously tame penduline tit, which so cunningly slings his pendant nest from the dainty sprigs of the bushes.

The fresh marshes abound in marsh harriers. They are incredibly numerous and everywhere scour the ground for their prey. Bitterns boom, and a few Little bittern here find sanctuary. Purple herons rise in alarm from the depths of the reeds, their mauve



THE NEST AND EGGS OF THE PRATINCOLE: THE FIRST BREEDING RECORD OF THE SPECIES FOR THE CAMARGUE SINCE LAST CENTURY. The Pratincole is a curious wading bird which, in many of its mannerisms, particularly in flight, calls to mind both a skua and a tern! A small colony of about fifteen pairs was occupying the same field as the stilts. Unfortunately, time did not permit of photographing the parents. The eggs, which are laid in a mere depression in the mud, are very handsomely marked.

Photographs by G. K. Yeates.

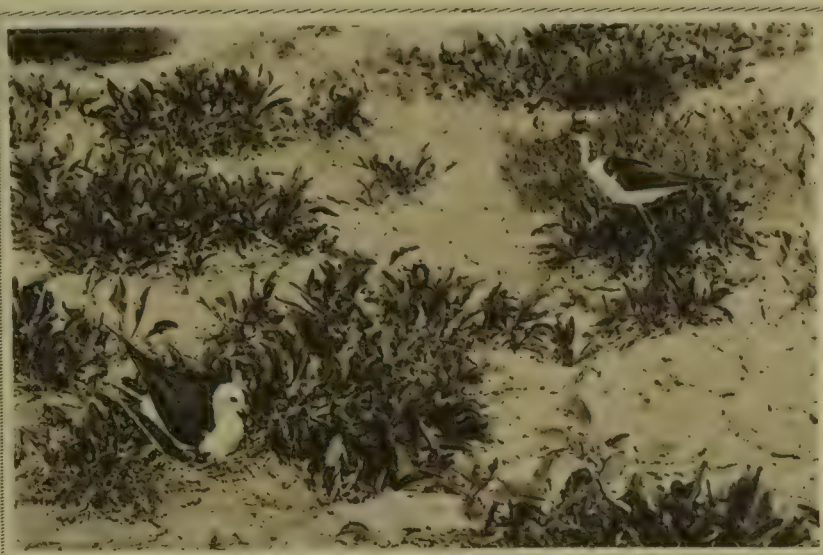
throats and necks readily identifying them. Black and whiskered terns flit and hover over the open pools—a sight of real loveliness. In the tangled swamps round the edges, fantail warblers make their wonderful nests. It is indeed little wonder that ornithologists regard the Camargue as a bird paradise!

IN THE CAMARGUE: INCUBATION BY COCK AND HEN BLACK-WINGED STILTS.

PHOTOGRAPHS BY G. K. YEATES.



BLACK-WINGED STILTS: A PHOTOGRAPH SHOWING THE FEMALE ON THE NEST (LEFT) AND THE MALE ON GUARD—ONE OF SEVERAL BREEDING PAIRS.



THE MALE BLACK-WINGED STILT ARRANGING HIMSELF ON THE EGGS. ITS LONG LEGS NEED CAREFUL ADJUSTMENT BEFORE THE BIRD CAN SIT.



A SPECIES IN WHICH BOTH SEXES INCUBATE THE EGGS: A MALE BLACK-WINGED STILT ABOUT TO RELIEVE HIS MATE.



THE CHANGE-OVER AT THE NEST: A PHOTOGRAPH SHOWING THE MALE (WHITE HEAD) GIVING PLACE TO THE FEMALE ON THE EGGS.



SHOWING THE FEMALE MARCHING OFF, LEAVING THE EGGS TO THE MALE: A CHANGE OF DUTIES WHICH OCCURRED EVERY EIGHT MINUTES.

Among the many species of birds found in the Camargue is the Black-winged Stilt, which only very rarely finds its way to Britain. It is easily identified, for the extraordinary length of red leg immediately distinguishes it. The photographs on this page show a pair which formed part of a small colony of five or six pairs breeding in an arid field—an unusual site, the Stilt normally favouring the close proximity of water. The long legs need careful adjustment before the bird can sit and it will be noticed at how steep an angle the breast is lowered on to

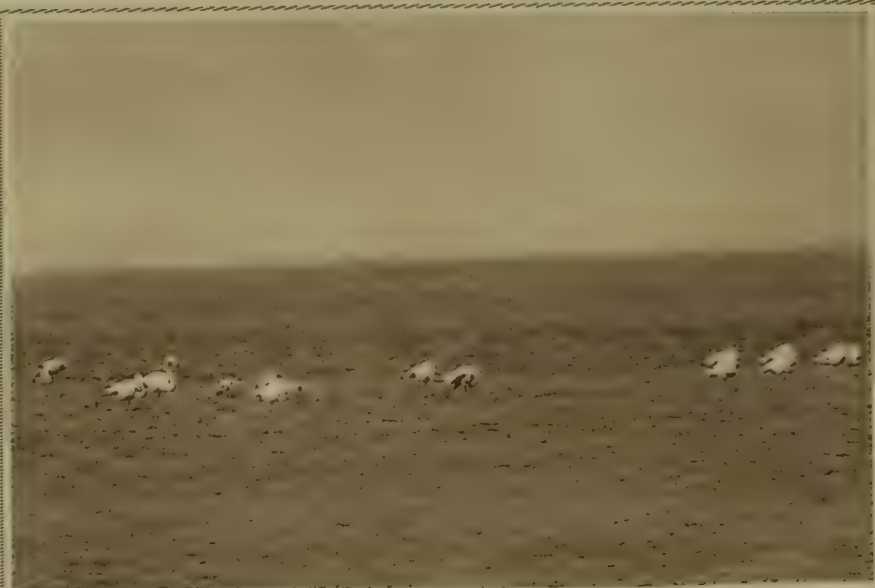
the eggs and how high the wings are held. From this position the bird gingerly lowers itself until the "knee-joints" project beyond the wings and tail. Both sexes incubate the eggs, cock and hen changing over at frequent intervals. So impatient are they to sit that it is not uncommon for one bird to prod the other off the eggs if it does not rise as soon as the mate approaches the nest. The pair under observation changed with amazing frequency, about every eight minutes. This was, perhaps, due in part to the great heat of the sun-baked mud.

IN THE CAMARGUE—AN ORNITHOLOGISTS' WONDERLAND: STUDIES OF FLAMINGOS, A FANTAIL WARBLER AND KENTISH PLOVERS.

PHOTOGRAPHS BY G. K. YEATES.



FLAMINGOS FEEDING: BIRDS ALMOST CERTAINLY OF AFRICAN STOCK, AS THEIR BREEDING IS RARELY SUCCESSFUL IN THE RHÔNE DELTA.



FLAMINGOS PHOTOGRAPHED IN THE CAMARGUE AFTER CAREFUL STALKING—A BEAUTIFUL SOFT PINK IN COLOUR AS THEY STAND FEEDING AND SLEEPING.



A FANTAIL WARBLER CLEANING OUT ITS NEST: A MEDITERRANEAN SPECIES WHICH DOES NOT FIND ITS WAY TO BRITAIN, EVEN AS A STRAGGLER.



THE KENTISH PLOVER—BEARING A SUPERFICIAL RESEMBLANCE TO OUR OWN COMMON RING PLOVER, BUT WITH THE "COLLAR" BROKEN IN THE MIDDLE.



A TYPICAL KENTISH PLOVER'S NESTING SITE—HARD-BAKED MUD: A PHOTOGRAPH SHOWING THE FEMALE APPROACHING THE NEST TO SIT.

In the article he has written for us, Mr. G. K. Yeates describes a visit made to the Camargue, the wonderful French bird-sanctuary in the Rhône Delta. Here we give photographs of some of the species found there; and it is interesting to note that the Camargue is the extreme northern limit of the flamingo's range. Sometimes these birds do not appear there for years; at other times they build their nests, but desert them or strew their eggs over the mud and make no attempt to incubate them. They are as wary as wild geese and do not permit of close approach: photographs can only be obtained by stalking. At rest, the flamingos are a beautiful soft pink and it is not

until the wings are raised that the really vivid pink plumage is revealed.—The Fantail Warbler is dull of plumage, but is remarkable for the architecture of its nest. This is shaped like an electric light bulb and built among the rough grass stems, being woven together with spiders' webs.—The Kentish Plover bears a superficial resemblance to our own Common Ring Plover, but the "collar" is broken in the middle and is brown; not black as in our bird. Up to a few years ago this bird nested on the shingle flats at Dungeness, but it seems that all efforts to preserve it have failed.

THE CAMARGUE SANCTUARY—AN INTRUDER: THE HOOPOE, PENDULINE TIT, LITTLE EGRET, AND—A STOAT.

PHOTOGRAPHS BY G. K. YEATES.



A MALE HOOPOE—A BIRD WHICH LOOKS LIKE A GIANT TIGER-MOTH WHEN IN FLIGHT: PHOTOGRAPHED WHEN ABOUT TO FEED ITS MATE, WHICH IS SITTING IN A HOLE IN THE TREE.



A SURPRISE AND UNWELCOME VISITOR TO THE HOOPOE'S PERCH: A STOAT WHICH SUDDENLY APPEARED AND AS SUDDENLY VANISHED WITHOUT DISCOVERING THE HEN, WHICH WAS SITTING ALL THE TIME.



THE PENDULINE TIT CONSTRUCTING ITS NEST: A BIRD WHOSE NAME IS DERIVED FROM ITS WONDERFUL AND DELIGHTFUL NEST (HERE SEEN HALF-COMPLETED), WHICH IS BUILT ON A PENDANT TAMARISK SPRAY.



THE LITTLE EGRET ON ITS NEST: A SPECIES WHICH BREEDS IN A DENSE COLONY ON THE BANKS OF THE RHÔNE, WHICH IT SHARES WITH PAIRS OF NIGHT-HERON AND A FEW SQUACCO.

A bird found in the Camargue which visits England annually and occasionally breeds here is the Hoopoe. It has a pinkish colouring and a black-and-white back. When in flight, it looks like a giant tiger-moth. It possesses a huge crest which is normally carried shut, but, when fully spread, gives a gorgeous effect to the head. After the cock-bird shown in the photograph had flown off, a stoat suddenly appeared where it had perched and, although the nesting-hole was between his body and his tail, he apparently did not scent the hen, which was sitting all the time. Fears for her safety were removed when a minute later

the cock came down and fed her.—The Penduline Tit is not a British bird, but in the Camargue it is found wherever the tamarisks grow over water. Its name is derived from its wonderful nest, which is built on a pendant tamarisk spray. The nest (seen half-completed in the photograph) resembles that of an English long-tailed tit, save that reed "down," and not lichen, is the material used.—The Egrets breed in a dense colony on the banks of the Rhône, which they share with night-herons and a few squacco. The nests and eggs of all these species are indistinguishable. At close quarters, the egret is a singularly beautiful bird.

BOOKS OF THE DAY.

WITH his "Outline of History," Mr. H. G. Wells initiated a new fashion in self-educational books, which have had a valuable influence on popular reading of the more serious sort. I cannot say how far it has affected the official world of education, but I believe that even there it has tended to a wider outlook on the world and its story. When I was at school, my historical studies did not stray beyond the classical period of Greece and Rome, the Biblical epoch, and a few English reigns, with perhaps the names and dates of our sovereigns and certain battles since the arrival of the conquering William. Such works as Gibbon's "Decline and Fall" were neglected, while the whole of foreign modern history, the prehistoric background, and the Dark Ages remained for us a closed book. Nowadays, with the march of events, and the improvements in communications, we have become aware that our little island is not the only pebble on the historical beach.

The example of Mr. Wells in popularising the larger view of man's past has been followed in various directions by many writers, not least by the author of "THE ARTS OF MANKIND." Written and Illustrated by Hendrik Willem van Loon (Harrap; 15s.). Here we have the latest in a series of books by this very engaging and original writer and illustrator, books obviously based on immense erudition, in which he evokes the bygone ages in a discursive, individual and entertaining style. Among its predecessors, which have been translated into many languages, were "The Story of Mankind," "The Liberation of Mankind," "The Home of Mankind," "America," and "Ancient Man." The present volume bids fair to be the most alluring of them all. To read it is like listening to a genial lecturer with an inexhaustible fund of recondite fact, giving free rein to his own likes and dislikes, rich in humour, and abounding in anecdote. The countless illustrations, ranging from colour-plates to explanatory sketches and diagrams, also possess a highly personal touch, as of skilful improvisations on the lecturer's blackboard. It is a book that should be in every home where the æsthetic side of life is appreciated, not only for its informative value, but as a stimulus to independent thought and feeling.

I know what it means to have to cut down the manuscript of a long book to about a third of its original length, and so I can sympathise with Dr. van Loon when he explains certain disproportions in the relative space allotted to various subjects. "At first," he tells us, "I intended to include all the arts, not only literature, architecture, painting and the theatre, but also the ballet, cookery, fashions, enamel, pottery—just everything. When, after several years of writing, I had actually finished that original draft, it was a book of almost a million words. No publisher would have dared to print a volume of such gigantic dimensions, and who would have had the courage to read it? And so I had to take a large blue pencil and cut and slash until, after several more years of very hard work, I finally reduced my original 1800 pages to a mere 800. . . . I had to remember that I was trying to give the general reader who had never taken any particular interest in these rather remote subjects of the arts a love for and an understanding of the background of all that now is most enduring within the realm of painting and architecture and music and sculpture and the minor arts from 500,000 B.C. until the present day. . . . I do not think, however, that all this has in any way affected my main purpose—to show the universality that underlies all the arts."

Just now the two arts which are specially appealing to the London public are operatic music and painting. Regarding the origin of the former, Dr. van Loon gives a very interesting account of early experiments at Florence and Naples at the end of the sixteenth century. A company of young musical amateurs, among whom was Galileo's father, decided to produce a Greek tragedy with appropriate music. Here we read: "A certain Jacopo Peri, a Florentine composer and very popular in his day, was finally told to write something that would show what could be done along this line. He set to work and combined his arias (those melodious solos which have always been the most important part of Italian opera) with a number of recitatives, during which a single voice in a sort of declamatory singsong explained those parts of the proceedings which had been left in the dark by the arias. . . . Something very much like it was done in our prehistoric movie-houses, where a gentleman with a lusty

voice acted as a one-man Greek chorus to make the less quick-witted understand the motives that impelled the heroine to shoot her husband, or the other way round. Ottavio Rinuccini . . . a professional poet, wrote the libretto for this strange hodge-podge. It was called 'Dafne,' and was supposed to be the story of Daphne, the unfortunate Greek maiden who had been changed into a laurel-tree when she was pursued by Apollo. The first performance of this piece was given in the year 1597 in the Palazzo Corsi in Florence. The delighted audience went home under the impression that it had assisted at a genuine revival of the ancient Greek drama. As a matter of fact, it had been listening to the first opera."

The authorities of Burlington House have had many hard things said about them of late, and will doubtless be able to bear a few more. "What crimes," says

with Cézanne and Seurat

and his neo-impressionism and Gauguin with his synthesisism, whatever that may have meant. There were the nineteen-hundreds when neo-impressionism had given birth to cubism, which in turn was to develop into suprematism and constructivism, mostly names invented in some cheap Parisian café over the third glass of absinthe and with one eye firmly fixed on the snobbishness of a public that had not the slightest idea what all these queer pictures and statues might mean. . . . Then came the discovery of primitive negro sculpture and the art of the Near East, and among a lot of other absurdities it gave us expressionism, and expressionism begat dadaism, and dadaism begat surrealism, just as cubism begat orphism and neo-plasticism and purism, and neo-impressionism begat the queer style known as futurism."

Referring finally to the developments of the last fifteen years leading to abstract and "non-objective" art, "that strangest of all emotional expressions, which . . . composed its masterpieces out of old match-boxes, chicken feathers and the offal of the barber's shop floor," Dr. van Loon confesses to having completely lost his bearings, and anticipates being written down "a prejudiced, bigoted old fogey."

Here and there Dr. van Loon touches on political matters. "The arts," he says, "are an even better barometer of what is happening in our world than the stock market or debates in Parliament." This idea is exemplified in the chapter on Wagner, "who gave us sublime music and was probably one of the meanest and most despicable characters that ever lived." Though possibly not purely "Aryan" (according to Dr. van Loon), he was a bitter anti-Semite. "Richard Wagner," we read, "died in 1883, and the Third Reich was founded in 1937. Yet it is the musician who to a very large extent is responsible for the founding of the modern Germany that now keeps Europe in the jitters." That is how the chapter opens. It concludes as follows: "In the present atmosphere, in an atmosphere surcharged with a poisonous sort of super-nationalism, it is exceedingly dangerous for . . . demagogues to see themselves in the rôles of so many Siegfrieds and Hundings and Wotans and Lohengrins, moving irresistibly towards their fate and called upon to re-establish the kingdom of the great god Wotan. Jean Jacques Rousseau wrote nonsense, yet he was able to cause that terrific upheaval which under the name of the great French Revolution carried the world to the very brink of self-annihilation. Richard Wagner is the Jean Jacques Rousseau of our modern times. But he is infinitely more dangerous than his predecessor of a century and a half ago. For he speaks to us in a language that vastly outstrips mere words. He speaks to us in some of the most glorious music ever conceived by the brain of man."

In antiquity the arts of mankind were often in the hands of slaves. Among ancient Roman writers, for example, Livy and Terence were at one time slaves, while Horace was the son of a freedman. Even in Shakespeare's time the player was classed with rogues and vagabonds, and it was one of Shakespeare's seafaring contemporaries, Sir John Hawkins, who was the first British slave-trader. Hawkins had before him, however, the example of Christopher Columbus, who in 1494 sent home 500 Caribs to be sold as slaves at Seville, though they were eventually returned to America at the instance of Queen Isabella. I am not reeling off these facts out of my own knowledge. I have got them from another historical work of universal scope, but on a grimmer subject than art, namely, "SLAVERY THROUGH THE AGES." By Lieut.-General Sir George MacMunn, K.C.B., K.C.S.I., D.S.O. With 14 Illustrations (Nicholson and Watson; 12s. 6d.).

As a popular historian and interpreter of the Eastern scene, past and present, especially in India, Sir George MacMunn has been a prolific writer, and, I see, has no fewer than twenty-five books to his credit. Indian military history predominates, but biography and literature have also claimed his attention, as in his two studies of Kipling. Among Sir George's works reviewed on this page from time to time, I have found the present volume the most engrossing. It should not be overlooked by anyone interested in world conditions. Lady Simon, whose zeal as an abolitionist is well known, says in her moving preface: "This volume . . . will, I trust, help to rouse the public conscience to the work of abolition still to be

(Continued on page 930.)

To Our Readers and Photographers at Home and Abroad.

"THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science. Its archæological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive also photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archæologists we make a special appeal to send us the results of recent discoveries.

In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

We welcome contributions and pay well for all material accepted for publication.

When illustrations are submitted, each subject sent should be accompanied by a suitable description.

Contributions should be addressed to: The Editor, *The Illustrated London News*, 32-34, St. Bride Street, London, E.C.4.

Dr. van Loon, "have not been committed in the name of taste! While Van Gogh starved, another Dutchman was making a fortune in England with the sort of pictures which to-day you could not possibly give away. His name was Alma-Tadema, in case you are interested, and he was knighted for his services to the arts. Which will hardly surprise anyone who has visited the annual exhibition in London of the Royal Academy. The exhibition never fails to attract thousands of enthusiastic admirers who loudly draw the attention of their friends to those things that are completely non-essential. This may seem a very harsh criticism, but after Turner and Constable were gone, while the genius of the English people expressed itself brilliantly in literature, painting and music went into a severe decline. Everybody tried to paint portraits like Lawrence, and, for all we know, that is what the English portrait-painters are still trying to do to-day." Unless it be that they are trying to paint them like their sitters!

Dr. van Loon, however, does not "go the whole hog" with the modern iconoclasts. Tracing the evolution of the "isms," he writes: "There were the eighteen-nineties

LANCASHIRE WELCOMES THE KING AND QUEEN: SCENES OF THE ROYAL TOUR.



1. AT BURNLEY: PRESENTATIONS TO THEIR MAJESTIES, WHO RECEIVED (AMONG OTHERS) THE LAME BOY SCOUT SEEN SITTING IN THE LEFT FOREGROUND.
3. AT BLACKPOOL: THE ROYAL CAR (CENTRE FOREGROUND), CONTAINING THE KING AND QUEEN, LEAVING THE FAMOUS LANCASHIRE COAST RESORT FOR FLEETWOOD.

The King and Queen left London on the evening of May 16 for a four days' visit to Lancashire, one of the most extensive royal tours planned since the beginning of the present reign, the programme of the itinerary comprising thirty-eight towns and 211 miles of road travel. The main purpose was to give the people in the industrial areas an opportunity to see and greet the Sovereign and his Consort. Their Majesties travelled north from Euston by night train, arriving next morning at Colne. For two nights during their tour they arranged to stay with Lord and Lady

2. AT BLACKBURN: THE KING INSPECTING A GUARD OF HONOUR OF THE 4/5TH BATTALION, EAST LANCASHIRES, WHILE THE QUEEN REMAINED ON THE DAIS.
4. AT PRESTON: THEIR MAJESTIES INSPECTING MEMBERS OF THE WOMEN'S SECTIONS OF THE BRITISH LEGION, IN NORTH-WEST ENGLAND, WITH THEIR STANDARDS.

Derby at Knowsley. The King and Queen specially requested that during their journeys ceremony should be reduced to a minimum. In the course of the same day they visited Nelson, Burnley, Blackburn, Accrington, Blackpool, and Preston, where they inspected 2500 men of the British Legion and 850 members of the women's sections in Moor Park. The later programme included visits to Manchester, Liverpool, Wigan, Bolton, and other places; ending with Ashton-under-Lyne. The rest of the royal tour will be fully illustrated in our next issue.

CURRENT NEWS RECORDED BY CAMERA: HAPPENINGS AT HOME AND ABROAD.



THE DUCE AT GENOA: SIGNOR MUSSOLINI SPEAKING FROM A LOFTY ROSTRUM SHAPED LIKE A SHIP'S PROW, IN THE PIAZZA DELLA VITTORIA.

At Genoa on May 14 Signor Mussolini made his first public speech after Herr Hitler's visit. The ship-like rostrum from which he spoke was approached by an avenue of plaster statues representing Italian victories. As to Spain, he said France and Italy "stood on opposite sides of the barricade." France desired the victory of Barcelona; "we want Franco to win." He described the Anglo-Italian Agreement as "a pact between two Empires," which Italy will respect scrupulously. (Keystone.)



BERLIN'S SPECTACULAR WELCOME TO HERR HITLER RETURNING FROM ITALY: THE FÜHRER (STANDING IN HIS CAR) DRIVES THROUGH THE FLOODLIT BRANDENBURG GATE.

Herr Hitler had a magnificent reception in Berlin when he returned from Italy. In a speech of welcome, Field-Marshal Göring described him and Signor Mussolini as "the two greatest statesmen of the time." Herr Hitler's first act on reaching German soil at the Brenner Pass was to send telegrams of thanks to King Victor and the Duce. The Berlin celebration included salvos of anti-aircraft guns and rockets, from which descended showers of German and Italian flags. (Wide World.)



AFTER THE ABORTIVE REVOLT OF THE GREENSHIRTS IN BRAZIL: SOME OF THE 600 ARRESTED REBELS AT THE POLICE HEADQUARTERS IN RIO DE JANEIRO.

Just after midnight on May 10 a revolt of the Fascist Greenshirts, or Integralista Party, broke out in Rio de Janeiro, but was soon suppressed. The rebels attacked the Presidential Palace, and President Vargas himself courageously led a small band of loyal guards in defending it, until reinforcements arrived with machine-guns. The rebel main body occupied the Ministry of Marine, but by 5 a.m. they had surrendered. Street fighting took place, and the total number of deaths



SHOWING TWO BULLET-HOLES THROUGH THE WIND-SCREEN: THE CAR IN WHICH DOM JOAO OF ORLEANS-BRAGANZA (SUSPECTED OF COMPLICITY) WAS WOUNDED.

was given as twenty-three. Martial law was declared, and about 600 arrests were made. By May 12, Rio was calm and the Government were in complete control. Describing the arrests, "The Times" stated: "Dom Joao, a son of Dom Pedro of Orleans-Braganza, a member of the former Imperial House, and a reserve officer of the naval air service, who was gravely wounded in the head, is also suspected of association with the revolutionaries." (Associated Press.)



MURAL PAINTINGS OF OLD ZULU LIFE UNVEILED AT SOUTH AFRICA HOUSE BY PRINCESS ALICE, COUNTESS OF ATHLONE: THE PRINCIPAL SCENE—"THE FEAST OF THE FIRST FRUITS," SHOWING A KING (CENTRE) WITH HIS SNUFF-BEARER AND "PRAISER" (CLAD IN LEOPARD SKIN), ELDERS, AND BODYGUARD.

Princess Alice Countess of Athlone, whose husband, the Earl of Athlone, was Governor-General of South Africa, 1923-1930, unveiled in the Ministerial hallway of South Africa House, Trafalgar Square, on May 16, some admirable wall-paintings by two young South African artists, Miss Eleanor Esmonde-White and Mr. Le Roux Smith Le Roux. The general theme of the paintings is the old-time tribal life of the Zulus. That on the main wall, illustrated above, shows the

chief national festival, "The Feast of the First Fruits," held in midsummer, but not seen on any appreciable scale since 1878. In the centre stands the King, with his *indunas* (aged counsellors) squatting at his feet, and the bodyguard behind them. Beside him (to the right) are his snuff-bearer and his *mBongi* or "praiser" clad in leopard skin. Further to the right are shown three ceremonial oxen, and at either end are groups of dancing girls and warriors.

MINISTERIAL CHANGES AND RESIGNATIONS:

NEW APPOINTMENTS IN THE RECONSTRUCTED GOVERNMENT.



NEW COLONIAL SECRETARY: MR. MALCOLM MACDONALD.
Succeeds Lord Harlech (formerly Mr. Ormsby-Gore), who has resigned. Has been Secretary of State for Dominion Affairs since 1935. Was Parliamentary Under-Secretary Dominions Office, 1931-35, and Secretary of State for Colonies in 1935. Was instrumental in securing recent Anglo-Eire Agreement. Has been M.P. (Nat. Govt.) for Ross and Cromarty since 1936.



THE FORMER SECRETARY OF STATE FOR AIR: LORD SWINTON.

Resigned from his office, which he had held since 1935, in order to meet the demand that the Air Minister should be a member of the House of Commons. Was M.P. for the Hendon Div. of Middlesex, 1918-35. Has been President, Board of Trade, on three occasions.



THE NEW MINISTER OF HEALTH: MR. WALTER ELLIOT.

Succeeds Sir Kingsley Wood. Formerly Secretary of State for Scotland. Was M.P. for Lanark, 1918-23, and has represented the Kelvin-grove Division of Glasgow since 1924. Was Parliamentary Under-Secretary for Health for Scotland on two occasions. Financial Secretary to the Treasury, 1931-32. Became Minister of Agriculture and Fisheries, 1932-36.



APPOINTED FINANCIAL SECRETARY TO THE TREASURY: CAPTAIN EUAN WALLACE.

Succeeds Lieut.-Col. D. J. Colville. Formerly Parliamentary Secretary to the Board of Trade. Was a Lord of the Treasury in 1929 and 1931. Became a Civil Lord of the Admiralty in 1931.



APPOINTED PARLIAMENTARY SECRETARY, BOARD OF TRADE: MR. R. H. CROSS.

Succeeds Captain Euan Wallace. Was formerly Vice-Chamberlain of the Household. M.P. for Rossendale, Lancs., since 1931; and a Government Whip, 1935-37. Is an expert on the cotton industry.



THE NEW SECRETARY OF STATE FOR AIR: SIR KINGSLEY WOOD.

After the resignation of Lord Swinton and Lord Harlech (formerly Mr. Ormsby-Gore) as Secretary of State for Air and Secretary of State for the Colonies respectively, new appointments in the Cabinet were announced on May 16. Sir Kingsley Wood succeeds Lord Swinton as Minister for Air. He has been Minister of Health since 1935. Has sat as M.P. for Woolwich West since 1918. He introduced the Early Closing Bill in 1920 and the Summer Time Bill and Allotments Bill in 1924. Was Postmaster-General from 1931 to 1935. Became Chairman of the Faculty of Insurance in 1916 and was President in 1920, 1922 and 1923. Is an authority on National Insurance and Housing.



APPOINTED PARLIAMENTARY UNDER-SECRETARY, INDIA AND BURMA: LIEUT.-COL. J. MUIRHEAD.

Succeeds Lord Stanley. Was Under-Secretary of State for Air. M.P. for the Wells Division of Somerset since 1929. Was Parliamentary Secretary, Ministry of Labour from 1935 until 1937.



APPOINTED PARLIAMENTARY UNDER-SECRETARY FOR AIR: CAPTAIN H. H. BALFOUR.

Succeeds Lieut.-Col. John Muirhead. Has been M.P. for the Isle of Thanet since 1929. Joined the 60th Rifles in 1914 and was attached to the R.F.C. in 1915 and the R.A.F. in 1918.



APPOINTED SECRETARY OF STATE FOR SCOTLAND: LIEUT.-COL. D. J. COLVILLE.

Succeeds Mr. Walter Elliot. Was Financial Secretary to the Treasury. Has represented North Midlothian since 1929. Was a member of Lanark County Council, 1919-26, and has been a director of steel and engineering companies and Hon. Vice-President of the Association of British Chambers of Commerce.



THE FORMER SECRETARY OF STATE FOR THE COLONIES: LORD HARLECH.

Lord Harlech, better known as Mr. Ormsby-Gore, has resigned from his post as Secretary of State for the Colonies. He was M.P. for the Denbigh District, 1910-18, and has represented Stafford since the latter date. Between 1927 and 1934, was a Trustee, National Gallery.



APPOINTED TO BE THE NEW SECRETARY FOR THE DOMINIONS: LORD STANLEY.

Succeeds Mr. Malcolm MacDonald. Was Under-Secretary for India and Burma. M.P. for the Fylde Division of Lancashire since 1922. Has been President of the Junior Imperial League since 1933 and was Deputy Chairman of the Conservative Party, 1927-29. Was Parliamentary Secretary, Admiralty, 1931-35, and again in 1935-37.



ROLLS-ROYCE ARMOURD CARS. MACHINE-GUN. TOWER HAMLETS RIFLES. R.E. LORRY. WIRELESS CAR. LONDON SCOTTISH. 15-POUNDER FIELD-GUN. BRENN GUN. ANTI-TANK GUN. R.E. PONTOON BRIDGE CROSSING "RIVER." 3-IN. MORTAR.

THE FIRST DISPLAY BY TERRITORIAL UNITS OF INFANTRY FIGHTING WITH THE MOST MODERN WEAPONS, IN "HIS MAJESTY'S BARRACKS, OLYMPIA": THE ADVANCE OF A DETACHMENT HELD UP BY A SMALL RIVER—AN EPISODE OF THE ROYAL TOURNAMENT.

In view of the reorganisation at present taking place in the British Army, the representation of a modern infantry fight in the Royal Tournament at Olympia—for the time being, "His Majesty's Barracks, Olympia"—is attracting great interest. It is also noteworthy as the first display given by Territorial units of modern infantry fighting with the latest weapons. The demonstration is, of course, only diagrammatic, since the action portrayed would, in fact, take place over, perhaps, a square mile of ground, not within an area limited to the confines of the arena. A British force is seen pursuing a retreating enemy. Armoured cars

(23rd Armoured Car Company) find their way blocked by a narrow but unfordable stream (represented by a strip of cloth). News is sent back by a wireless car, and by a despatch rider (London Divisional Signals). A section of machine-guns arrives (6/10 Battalions Royal Fusiliers), followed by a mortar detachment (5th Royal Berkshire). Under cover of this fire, a detachment of Engineers (London Divisional R.E.) arrives and prepares a folding bridge—seen in the foreground of the drawing. An anti-tank gun (63rd 6th London Field Brigade) comes in to protect the bridging from attack by enemy armoured fighting vehicles.

SPECIALLY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY C. E. TURNER.

As the bridge is launched, an assaulting platoon (London Scottish) crosses to secure a bridge-head, followed by a consolidating platoon (Tower Hamlets Rifles). Our drawing shows the moment when the London Scottish are crossing. Machine-guns on the left support the attack, and, on the right, the anti-tank gun and 3-in. mortar detachment. In the background are seen armoured cars, the top of an R.E. lorry and trailer with bridging material, and the field-guns. The man of the London Scottish detachment carrying the Bren gun is on the bridge, followed by his ammunition-carrier, men with rifles and fixed bayonets,

and a man with a small trench-mortar. In conclusion it should be noted that as, of course, most of the Territorials work in civilian occupations during the day, the "Modern Infantry Fight" episode figures only in the evening displays. Other items in the Tournament are the competitive field-gun displays by Navy teams; a musical ride by the Scots Greys; a musical drive by "K" Battery of the R.H.A.; a musical jumping display by Inniskilling Dragoon Guards; a piping and dancing display by Scots regiments, and a display of physical exercises, maze marching and Indian club swinging by recruits of the R.A.F.

A WINDOW ON THE WORLD: A PAGE OF PICTORIAL NEWS.



THE ABYSSINIAN EMPEROR AT GENEVA TO PROTEST AT ANY MOVE TO RECOGNISE THE ITALIAN ANNEXATION: H.M. HAILE SELASSIE AT THE COUNCIL TABLE (EXTREME RIGHT). The Abyssinian Emperor himself was present at the League of Nations debate on the question of the recognition of the Italian annexation of his country. His declaration was read, however, by M. Tazaz, his permanent delegate to the League. The declaration ended with the words: "I ask the League of Nations to refuse to take any action that may be asked of it with a view to encouraging the Italian aggressor by sacrificing his victim to him." (See also opposite page.) (*Sport and General.*)



AN ENGLISH FOOTBALL TEAM GIVES THE NAZI SALUTE: THE INTERNATIONAL XI. (LEFT) IN BERLIN, WHERE THEY DEFEATED GERMANY 6-3. (*Wide World.*) England defeated Germany easily by 6 goals to 3, at the Olympic Stadium, Berlin, on May 14, before a crowd of about 110,000. There could be no question which was the better side. The goals for England were scored by Bastin (Arsenal), Robinson (Sheffield Wednesday), Broome (Aston Villa), Matthews (Stoke City), Robinson again, and Goulden (West Ham United). Aston Villa also beat a chosen German team (largely Austrian) by 3-2 on May 15.



THE LATEST ADDITION TO THE GREAT RIDDLES OF THE SEA: THE BRITISH STEAMSHIP "ANGLO-AUSTRALIAN," REPORTED TO HAVE VANISHED MYSTERIOUSLY IN THE ATLANTIC.

The disappearance of the "Anglo-Australian" seems to provide the greatest sea mystery of recent years. She left Cardiff on March 8, bound for Vancouver. On March 24 she sent a normal wireless message after passing the Azores; since when nothing more has been heard from her. She was sailing on a main trade route, well clear of any navigational dangers, with no bad weather reported, and had two wireless sets installed. Sir John Latta, chairman of Lawther, Latta and Co., managers to the vessel's owners, said in an interview: "It seems certain that she must have been destroyed by something abnormal." An explosion, or a shifting of her coal, were suggested as possible causes.



BRADMAN'S WONDERFUL PERFORMANCE AGAINST THE M.C.C. AT LORD'S: THE GREAT AUSTRALIAN CRICKETER HITTING A BALL FROM WYATT, DURING HIS INNINGS OF 278. (*Sport and General.*)

The Australian cricketers, who had won each of their first four matches in a single innings, again distinguished themselves when they met the M.C.C. at Lord's. Enormous crowds were attracted by the match. On the first day Bradman gave a wonderful display, and was 257 not out at the end of the day. On the second day he was caught by Robins when he had made 278. The M.C.C. made 214 in their first innings, and were compelled to follow on. The game ended in a draw, the M.C.C. being 87 for one wicket in their second innings.



MANCHESTER'S TOWN HALL EXTENSION, WHICH THE KING ARRANGED TO OPEN; SEEN BEHIND THE CIRCULAR LIBRARY. (*Fox.*)

The King and Queen arranged to visit Manchester on May 18, and declare open Mr. E. Vincent Harris's new building, erected by the Corporation as an extension to the Town Hall. The building forms a link in style between the Gothic Town Hall and the new Central Library opened by King George V. in 1934.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



H.R.H. THE DUCHESS OF GLOUCESTER IN UNIFORM AT A PRIZE-GIVING:
INSPECTING THE ST. JOHN AMBULANCE BRIGADE GUARD OF HONOUR.
The Duchess of Gloucester, Dame Grand Cross of the Order of St. John of Jerusalem and Deputy Commandant-in-Chief of the Nursing Corps and Divisions, was present at the final competitions for the Dewar, Perrott, and other trophies of the St. John Ambulance Brigade at the Hotel Great Central on May 13. Her Royal Highness was in uniform and is seen in our photograph with Major-General Sir John Duncan (right). (Topical.)



AFTER WINNING THE WOMEN'S SINGLES AT THE NORTH LONDON HARD COURTS TOURNAMENT:
MRS. HELEN WILLS MOODY WITH HER CUP.
Mrs. Helen Wills Moody's return to English competitive lawn tennis is a matter of great interest to lovers of the game. On May 14 she won the Women's Singles at the North London Hard Courts Tournament at Highbury—the first open singles event she has won for three years—by beating Mrs. E. S. Law 6-2, 7-5. (Planet News.)



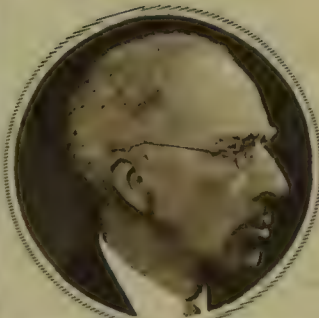
WINNERS OF THE LADIES' INTERNATIONAL GOLF CHAMPIONSHIP:
THE SCOTTISH TEAM, WHICH BEAT ENGLAND BY SIX GAMES TO THREE.
The Ladies' International Golf Championship was concluded at Burnham-on-Sea on May 14, when the Scottish team beat England. Our photograph shows the winning team: (seated) Miss D. Park, Miss Purvis-Russell-Montgomery, Mrs. R. T. Peel, Miss H. Nimmo, Mrs. A. M. Holm, Miss N. Baird; (standing) Miss J. Anderson, Mrs. W. Greenlees, Mrs. I. Bowhill, and Miss M. M. Robertson Durham. (Planet.)



MR. IAN COLVIN.
The journalist and author. Died May 10; aged sixty-one. For many years chief leader-writer of the "Morning Post"; also working with the "Cape Times." Author of lives of Dr. Jameson, General Dyer; and (in part) of Lord Carson. (Elliott and Fry.)



SEÑOR PRIMO VILLA MICHEL.
Mexican Minister in Great Britain. Informed the British Government that he had been recalled and ordered to close the Legation in London, May 14. Mexico's action was a protest against a British Note demanding payment of debts to this country. (Planet.)



MR. O. ST. C. O'MALLEY.
The British Minister in Mexico. Received instructions to withdraw, as a sequel to the recall of the Mexican Minister in London. Has held the post for about a year. The British Vice-Consul, Mr. James Murray, was left in charge of the archives. (Vandyk.)



Mlle. ELIZABETH LION.
The French airwoman who broke the long-distance record for women, of 2473 miles, set up by the late Miss Amelia Earhart in 1932, by flying from Istres (near Marseilles) to Abadan, Iran. Was 21 hours in the air, covering a distance of 2562½ miles. (A.P.)



SIR CHARLES BRESSEY.
Maker of the great highway development survey of London. Sir Edwin Lutyens being his consultant. Has been working on his report since 1935. Chief Engineer, Ministry of Transport, 1921-8; and Principal Technical Officer, 1928-35. (G.P.U.)



M. SPAAK.
Became Premier of Belgium, May 15. The first Socialist to occupy that post. He had been Minister of Foreign Affairs in the previous Cabinet of M. Janson. His Ministry contained three Catholics, four Socialists, and two Liberals. (Associated Press.)



ADMIRAL SIR LEWIS BAYLY.
Commander-in-Chief, Western Approaches, 1915-19; and a firm believer in the "Q"-ship. Died May 16; aged eighty. Served in the Ashanti Campaign and the Egyptian War, 1882. Between 1908 and 1911 was President of the War College. He commanded the First Battle Cruiser Squadron, 1911-12, and the First Battle Squadron, 1914. (A.P.)



ARRIVING IN LONDON AFTER HIS UNSUCCESSFUL APPEAL TO THE LEAGUE COUNCIL: THE EMPEROR HAILE SELASSIE AT VICTORIA STATION WITH DR. MARTIN.

After Lord Halifax's speech to the League Council on May 12, urging that members should be left free to recognise or not to recognise the occupation of Abyssinia, the Emperor Haile Selassie was invited to address the Assembly. He declared that Ethiopia had placed her confidence in the signature of States members of the League and had been betrayed. (Keystone.)



MR. STEPHEN FAIRBAIRN.
The famous rowing coach and "reformer" of rowing style. Died May 16; aged seventy-five. After a fine athletic career in his native Australia, distinguished himself as an oarsman at Cambridge in the 'eighties. Wrote several books on rowing, and his autobiography. (Elliott and Fry.)



LORD BIRKENHEAD.
It was announced on May 14 that Lord Birkenhead had been appointed Parliamentary Private Secretary to Viscount Halifax, the Foreign Minister. Lord Birkenhead is the author of a life of his father, the first Earl, and of a study of Stratford. (Vandyk.)



THE WINNER OF THE ROME SCHOLARSHIP IN SCULPTURE: MR. A. POUNTNEY; WITH HIS "ST. GEORGE."
The Rome Scholarship for Sculpture was won this year by Mr. Albert Pountney, of Wolverhampton School of Arts and Royal College of Art, for his equestrian group representing St. George. Miss Hermione F. E. Hammond won the Rome Scholarship in painting; and Mr. Frank J. Archer, the engraving scholarship. (Planet.)

LONDON'S WORST UNDERGROUND SMASH:
AMBULANCE AND RESCUE WORK AFTER TWO
TRAINS HAD COLLIDED NEAR CHARING CROSS.



AFTER THE SEVERE ACCIDENT ON THE DISTRICT UNDERGROUND RAILWAY: A RESCUE SQUAD ARRIVING AT CHARING CROSS STATION. (Fox.)



ONE OF THE FIREMEN WHO ASSISTED IN EXTRACTING THE INJURED CARRYING A HAMMER AND OTHER IMPLEMENTS. (Topical.)



AN INJURED RAILWAYMAN KEEPS COOL: SMOKING A CIGARETTE WHILE RECEIVING ATTENTION IN AN AMBULANCE. (Keystone.)



AFTER HEAVY WORK AMONG THE JAMMED COACHES IN THE TUNNEL: A FIREMAN WITH CROWBARS. (Topical.)



WATCHING STRETCHER AND WALKING CASES: THE CROWD OUTSIDE CHARING CROSS UNDERGROUND STATION AFTER THE ACCIDENT. (Planet.)



PROOF OF THE NUMBER OF THE INJURED: A GROUP OF AMBULANCES UNDER HUNGERFORD BRIDGE; WITH A STRETCHER-CASE BEING BROUGHT OUT. (Planet.)



READY FOR HEAVY WORK IN THE TUNNEL: FIREMEN WITH A GAS CYLINDER AND OTHER APPARATUS. (Keystone.)

The worst accident in the history of the London Underground Railways occurred near Charing Cross Station on May 17. As we go to press, the number of dead is officially given as six. According to the L.P.T.B.'s official statement, an Inner Circle train ran into the back of a stationary Barking train on the east-bound line between Charing Cross and Temple Stations. Observers stated that, although the train was moving slowly, the impact was tremendous. At least one carriage was telescoped, and the sides of others were forced out, becoming jammed against the sides of the tunnel. All accounts agree, however, that there was no

panic. Twenty ambulances were sent and doctors and medical students went to the scene in private cars and taxis. The current was switched off and helpers worked by the light of torches and flares. An alarming feature of the accident was the explosion of a battery beneath one of the coaches, with a shower of sparks. Many passengers thought the train was on fire, and smashed windows and scrambled out on to the line. Extra coaches were shunted along the line until they reached from the scene of the accident to Charing Cross platform, and the injured were then brought through the coaches to the station.

The World of the Theatre.

By IVOR BROWN.

SOME FACTS ABOUT FUN.

NOT far from where I live there was once an old and locally-famous inn. It was small and dilapidated and out of date; inadequate, presumably, for providing such service and amenities as now are generally desired. It was called, quite simply, by an animal's name, "The Bear." Its

"Well, you ought to know." Another aspect of this kind of entertainment is to mistake a person's name. How many times in the history of popular fun has a character been introduced as Mr. Winterbotham and then addressed as Mr. Summerface? That may seem tedious nonsense when viewed in cold print, but, believe it or not, it can still set the house on a roar.

I was moved to reflect on this when attending the gay revival at the Westminster Theatre of Mr. Shaw's comedy "You Never Can Tell." Mr. Shaw has always made it a point to introduce some really bad jokes, especially into his more doctrinal plays, as a sop to the silliness which the British associate with theatrical enjoyment. Whether Shakespeare deliberately "wrote down" in the same way, or whether he thought puns about "under-standing" and "lubber" and "lover" to be genuinely comic, we cannot say. At any rate, Mr. Somerset Maugham has confessed that when epigrams were in fashion, he stuffed them into his dialogue like currants in a cake, simply to please the public, or to please a manager who thought that this trick would please the public. So, too, Mr. Shaw has admitted that he jests below his own taste in order to hold the attention of the public to his more serious preachments. In the same way I have heard it argued that the facetiousness of judges, which often seems feeble enough when we read it in print, is a deliberate effort to keep the jury awake and relieve the tedium of the court's proceedings in the interests of justice. At the sound of a joke, however bad,

jurymen who have been bored into a state of coma will perk up and listen again and do their duty to the case at issue.

In "You Never Can Tell," the high-brow dramatist of the 'nineties, the supposed intellectual master, actually collects laughs by the old familiar trick of mistaking the name. Mr. Crampton is several times saluted by Dolly Clandon as Mr. Cramp-stones. Is that worthy of a Shavian wit? Is it the drollery

of a Superman? Of course not. But the Superman knew it well enough. He had been in the theatre a great deal and he had seen audiences contorting

to slap-syllable, and I am scarcely ever tired by a spectacle of rough-and-tumble. For example, at the close of Mr. Ben Travers's very lively farce, "Banana Ridge," now at the Strand Theatre, Mr. Alfred Drayton, who has been scolding and bullying and slapping Mr. Robertson Hare all the evening, has to share a mosquito net with him when they go to sleep on a rubber estate in Malaya; of course, they become fiercely involved in this coverlet, and are engaged in a dreadful struggle, coiled like serpents, when the curtain falls. That, one frankly



"BANANA RIDGE," AT THE STRAND THEATRE: DIGBY POUND (ALFRED DRAYTON) AND WILLOUGHBY PINK (ROBERTSON HARE) PREPARE TO SPEND AN UNEASY NIGHT UNDER THE SAME MOSQUITO NET.

"Banana Ridge" is another of those very successful farces by Ben Travers. Alfred Drayton and Robertson Hare, as the domineering Pound and the meek Pink, respectively are as funny as usual against a background of the Federated Malay States.

owners, with some justice, decided that "The Bear" needed a new coat, but they did not limit themselves to stripping and refurbishing the old inn. They rooted out the characterful old building and put up a new red-brick, commonplace, but larger, and doubtless more profitable, house instead. Then, having got rid of the simple, unassuming, ancient "Bear," which had never advertised its years, they wrote on the bright new bricks, "Ye Olde Bear."

That seemed to me fantastically funny. But I have never heard anyone in the district allude to it as such, and probably all frequenters of the tavern observed the new title without a smile. The folly of it, the blazing, preposterous inaccuracy, went unnoticed. That is the way of the world. As a frequent playgoer I notice people laughing, not once but often, even always, at jokes which I have never thought funny and never shall. For example, the confusing of like-sounding words delights many still, as it has done in the past. It leaves me singularly cold.

Now, that sort of verbal fun was a constant delight to the Elizabethans, whose taste was so astonishingly high in its canons of tragical and poetical quality, and so abysmally low in its notions of the laughable. Think of the awful puns and quibbles which the actors of Shakespearean clown-parts have to commend to us. If you go to Stratford-on-Avon this year and see "The Two Gentlemen of Verona," you will notice that the clowns have to cover up some of the dialogue as well as may be. For this is the kind of thing they have to say—

LAUNCE: "My staff understands me."

SPEED: "It stands under thee indeed."

LAUNCE: "Why, stand-under and under-stand is all one."

This is followed by a punning confusion of "lubber" with "lover," and so forth and so on.

This sort of jesting has remained popular in the theatre down the centuries. You will hear it every Christmas in the pantomime, where Dame and Buttons are not ashamed to bring out the old gags about a man called Watt: "My name's Watt." "What's that?" "Watt's my name."



"POWER AND GLORY," AT THE SAVOY THEATRE: DR. GALEN (OSCAR HOMOLKA) GIVES BARON KRUG (C. V. FRANCE) AN INJECTION TO CURE HIM OF LEPROSY, ON CONDITION THAT HE GIVES UP THE MANUFACTURE OF ARMAMENTS.

"Power and Glory" is the story of a doctor in a totalitarian State who discovers a cure for leprosy, which is sweeping through his country. Although he makes the cure available to the poor, he refuses to assist an armament manufacturer unless he pledges himself to give up his business. The conditions are accepted, but the manufacturer finds himself powerless to carry them out and commits suicide. The dictator of the State also seeks the doctor's aid and is compelled to reverse his policy of aggression. Oscar Homolka gives a fine performance as the doctor and as the dictator.

themselves with mirth when Mr. Winterbotham was called Mr. Summerface. So he resolved to oblige in kind.

For my own part I find this kind of verbal foolery infinitely tedious, but I must acknowledge its eternal and ubiquitous popularity. I prefer slap-stick or even slap-face



"WILD OATS," AT THE PRINCES THEATRE: MARIA CLOPPITT (VERA PEARCE), WHO HAS BEEN CAUGHT BY SAMUEL CLOPPITT (SYDNEY HOWARD) IN THE CRICKET MATCH, WARNS HIM THAT HE WILL HEAR MORE ABOUT IT LATER.

"Wild Oats" is justifiably described as a "song and laugh Show." From the moment that the Cloppitts win prizes in a football pool and set out to "see the world" to the time when Samuel (Sydney Howard) and his nephew Willie (Arthur Riscoe) return penniless to Maria (Vera Pearce), there is plenty to listen to and laugh at. The cast includes Josephine Houston and Jack Donohue.

admits, is the oldest and simplest kind of fun in the world, and I suppose a good many people would sniff in a discouraging way and avert their superior heads. But, frankly, I have always an appetite for some modest battery, and hope ever to retain it; I like music-hall acrobats who throw one another about as if they were parcels, and I approve comic actors and authors whose notion of dramatic conflict is not limited to ideas and arguments. I would have them ready to encourage and to join in all scraps, "rough-houses," and spots of bother no matter how absurd the reason for them may be.

Nearly all comedy is based on mistakes and on the sense and spectacle of frustration which they cause. A pair of comedians who mistake words and so misunderstand one another are, as has been explained, always popular as they develop and embroider their verbal confusion. But a pair who so misunderstand each other as to mishandle each other too, are my own favourites.

This kind of muddle is beautifully exemplified in the musical piece at the Princes Theatre, called "Wild Oats," in which two grand drolls, now working in admirably contrasted company, Mr. Sydney Howard and Mr. Arthur Riscoe, have some glorious complications, notably one about the lighting of a pipe and a cigar. This, though it leads to no blows, depends on no tiresome confusion of words.

It is physical nonsense of the highest calibre. Physical fun is immortal. Should the pun go, the punch will remain. You must be austere indeed if you would have it otherwise.



"POWER AND GLORY": THE DICTATOR (OSCAR HOMOLKA), WHO IS COMPELLED TO SEEK THE DOCTOR'S ASSISTANCE, WITH HIS DAUGHTER, ANETTA (LESLEY BROOK).

A LITTLE-KNOWN ISLAND CULTURE OF THE CARIBBEAN.

NEW RELICS OF ANCIENT LIFE IN THE BAY ISLANDS, HONDURAS, WHOSE ORIGINAL POPULATION HAD BEEN EXTERMINATED 150 YEARS AFTER THEIR DISCOVERY BY COLUMBUS: A PROFUSION OF POTTERY, CARVINGS, AND ARTIFACTS.

By LORD MOYNE.

(See Illustrations on the next three pages.)

WHEN Christopher Columbus, on his last great voyage, called at Guanaja, one of the Bay Islands off the coast of the Spanish Republic of Honduras, he found it inhabited by a considerable Indian population. These unfortunate people were not to be left undisturbed for long. Fifteen years afterwards we first hear of slave raids in the History of Bernal Diaz. He tells of Spanish ships capturing the natives and that the Governor of Cuba had encouraged Francisco Hernandez to engage in this traffic. Although Hernandez refused to lend himself to this iniquity, others were found to attack and enslave the inoffensive population, which was thus completely exterminated by 1650.

When calling at Grand Cayman in my yacht last autumn, I heard much about these Bay Islands, which were formerly British possessions, and the majority of whose inhabitants are still either related to or in close touch with the Cayman islanders. These half-breeds have but little Indian blood, and are descended from a mixture of stocks, partly Caribs sent here from St. Vincent after the Brigands' War in 1796, and partly from buccaneers, shipwrecked sailors, and escaped slaves. We were told of an American Expedition for the Hey Museum and Smithsonian Institute which had visited these islands and had brought away a large collection of archaeological material.

On arriving at Roatan, the main island of the group, we found the natives had been encouraged by the American archaeologists to look for traces of the former inhabitants, and they told us of various places where they had dug up large numbers of stone and pottery objects within a few feet of the surface. Cash being very scarce among this primitive population, digging parties (Fig. 2) were quickly recruited by the promise that I would buy any objects they could find on the same scale of prices as had been set by the Americans. The profusion of chipped and carved stone objects and the vast variety of pottery were far beyond our expectation. In less than four weeks the natives dug out for us about three thousand specimens, which necessitated a journey to Belize, in British Honduras, to obtain packing materials for the transport of the collection across the Atlantic.

The specimens have now been classified by Mr. R. W. Feachem, and will be shown under the auspices and for the benefit of the Royal Anthropological Institute at 10, Grosvenor Place, from May 19 to June 1, prior to distribution among various museums.

The series which have been worked out seem to cover the whole development of plastic art in stone and pottery, from the implements and rough carvings of the first human inhabitants to the highly developed carvings and ceramic products of the Indian population at the time of the Spanish Conquest. In a few cases, human bones were found with the pottery, and also beads and personal ornaments, suggesting that these finds were of a funerary character. In general, however, the pottery appears to have been left on the sites of deserted dwellings. Situated on terraces, they would gradually get covered with soil washed down from the higher slopes, and the thatch dwellings, secured on wooden framework, would quickly decay and give root to vegetation.

Much of the collection, from its likeness to examples found in Mexico, was probably contemporary with the civilisation of the Mayas and Toltecs. A few beautiful

little amulets may indeed, from their workmanship and material, have been traded from the mainland. For the most part, however, the island products, while showing affinities with those of the

mainland from the Valley of Mexico down to Ecuador, possess a very individual and rather cruder style of their own. The highly finished specimens are probably of a date not earlier than the first millennium of the Christian Era, as the widest margins of difference between the various authorities interpret the

little amulets may indeed, from their workmanship and material, have been traded from the mainland. For the most part, however, the island products, while showing affinities with those of the

pottery took place between 3000 and 2500 B.C. The oldest objects in the collection are made of stone. Celts and chipped flint knives (Figs. 4 and 5), of beautiful workmanship, and also stones for grinding grain, resemble those found on the mainland. Very peculiar to the Bay Islands are several mace-heads with finely worked points (Fig. 4).

Another remarkable series, to which there is no known parallel, consists of flaked implements, shaped like a spade (Fig. 4). It is probably by a coincidence that they resemble in shape certain spears of flaked obsidian found three thousand miles away in Easter Island, as the latter are known to have been used as spears, whereas those shown in the Bay Islands collection are so worn on some of the angles as to make it appear likely that they were used for digging. There is a very large variety of small bored stone objects,

mostly of soft green soap-stone, but a few of very hard jade and rock-crystal. The largest number are cylindrical, spherical and laminate beads. The amulets are very finely worked, especially considering that the sole means of production was to rub the rock down with sand. The labour of boring a long cylindrical bead by twisting sand on the end of a stick must have been very trying to the patience.

It is easy to trace the development of the simple stone celt into an amulet representing the human figure (Fig. 5). It is as if the primitive workman had been struck by chance resemblances to the human form, and first added constrictions for the neck and waist, then dots for the eyes and mouth, and then began to forget the original celt form in his striving after more accurate representation. Some of the human faces and bird forms show great simplification and beauty of design. The simplest pots of a globular shape (Fig. 7) are curiously

like the household vessels of the Bronze Age and Anglo-Saxon periods in England. There is an interesting series to show the development of design from a common animal shape (Fig. 8). The original figure seems to be that of a frog. One development is to accentuate the body and suppress the limbs so as to form a handle, and another to suppress the body and stylise a pair of limbs into a simple pattern.

There are many beautiful vessels of a beaker shape (Fig. 6), in general form resembling some fine alabaster vessels which have been discovered on the Honduran mainland. The most common type of pot was provided with tripods. In the greater number of cases the pots themselves have not survived, but there are about seven hundred handles and feet, showing very interesting developments from human, alligator, jaguar, bird, monkey, and other forms. The ancient Indian settlements must have been terribly noisy, as there are fifty-six ocarinas or whistles derived in shape from human, bird, and reptile forms (Fig. 3). Although whistles have been found in Maya excavations on the mainland, these are of quite different shape from those now shown.

The figurines (Figs. 9 to 13) may have been household gods, or perhaps placed in the fields in connection with fertility rites. In soapstone there is only one very crude specimen on a tripod base. All the rest are of pottery. While the modelling of the eyes resembles the archaic figurines of the Valley of Mexico, a peculiarity of the Bay Islands figurines consists of the great variety of head-dresses, which are well shown in the photographs (Figs. 10 and 11).

Some of the figurines are hollow, suggesting that they may have been used for religious offerings. From such a practice may possibly have been derived the manufacture of another representation of the human form in the shape of hollow pots with rough limbs shown by strips of clay on the globular body and a human head on the neck (Fig. 9). The Bay Islands artists show great realism in their representation of monkeys (Fig. 13). One very fine specimen, with an almost human head, is shown hanging from a bar, and several others are seated in a pensive attitude. The curious pottery hooks illustrated in Fig. 12 are quite unlike anything yet found. Their purpose is unknown.



1. AMONG THE PICTURESQUE BAY ISLANDS OF SPANISH HONDURAS, WHICH WERE FORMERLY BRITISH POSSESSIONS: A VIEW FROM THE SITE OF THE EXCAVATIONS HERE DESCRIBED.

first Maya date-letter to represent a year between 200 B.C. and 300 A.D. There is, however, a large amount of material, notably a hundred and fifty human and monkey figurines (Figs. 9 to 13) resembling what is generally known in America as the Archaic culture, and of which traces have been found from the Mexican plateau southward to the highlands of



2. THE EXCAVATION OF ANCIENT POTTERY IN ONE OF THE BAY ISLANDS: DIGGING OPERATIONS BY NATIVE LABOURERS OF MIXED DESCENT, PARTLY FROM CARIBS AND PARTLY FROM BUCCANEERS, SHIPWRECKED SAILORS AND ESCAPED SLAVES.

Colombia and Ecuador. As to the date of this culture there is little evidence beyond the fact that its products have been found in Mexico lying under lava far below deposits left by the Zapotecs and Totonacs, who were contemporary with the early Mayas. The American archaeologist Spinden suggests that the primary distribution of agriculture and

THE ANCIENT HONDURAN'S "MOUTH-ORGAN": BAY ISLANDS' OCARINAS.

(SEE ARTICLE ON THE OPPOSITE PAGE.)



3.—SUGGESTING THAT ANCIENT INDIAN SETTLEMENTS WERE AS "FLEDGED WITH MUSIC" AS A MODERN BEACH-HUT COLONY: SOME OF 56 OCARINAS, OR WHISTLES, IN HUMAN OR ANIMAL FORM, FOUND IN THE BAY ISLANDS. (Height of centre object, $7\frac{1}{2}$ in.)

In his article on the opposite page, describing archaeological discoveries in the Bay Islands, off Spanish Honduras, Lord Moyne suggests that the ancient Indian settlements there must have been terribly noisy, in view of the numerous musical instruments found. No fewer than fifty-six ocarinas, or whistles, with holes (sometimes as many as six) for different notes, came to light. They differ in

form from Maya types found on the mainland, and, as the above examples show, are of lively and varied design. Most of them represent the human figure or head, while others are shaped like animals, birds, or reptiles. Lord Moyne is exhibiting his discoveries, at 10, Grosvenor Place (from May 19 to June 1), on behalf of the Royal Anthropological Institute.

"ACE OF SPADES" TOOLS: BAY ISLANDS ARTIFACTS; AND POTTERY.

(SEE ARTICLE ON PAGE 916.)



4. DIGGING-IMPLEMENTS LIKE THE ACE OF SPADES, RESEMBLING OBSIDIAN SPEAR-HEADS FROM EASTER ISLAND (3000 MILES AWAY); MACE-HEADS; AND A FLINT KNIFE: SOME OF THE OLDEST OBJECTS FOUND IN THE BAY ISLANDS. (Height of upper left object, 8½ in.)



5. SHOWING THE DEVELOPMENT OF THE SIMPLE STONE CELT INTO AMULETS IN HUMAN FORM: TYPICAL EXAMPLES FROM THE BAY ISLANDS, REPRESENTING SUCCESSIVE STAGES IN THE ELABORATION OF DESIGN. (Height of second object from left, upper row, 4 in.)



6. THE MOST GRACEFUL CERAMIC TYPE AMONG THE BAY ISLANDS DISCOVERIES: BEAUTIFUL BEAKER-SHAPED VASES—TWO DECORATED WITH A STYLISED HUMAN FACE—RESEMBLING ALABASTER VESSELS FOUND ON THE HONDURAN MAINLAND. (Height of right-hand vase, 11½ in.)



7. STRANGELY LIKE HOUSEHOLD VESSELS OF THE BRONZE AGE AND THE ANGLO-SAXON PERIOD IN ENGLAND: POTS OF A GLOBULAR FORM—THE SIMPLEST TYPE DISCOVERED IN THE BAY ISLANDS. (Height of central vessel, 6 in.)



8. A SERIES OF POTTERY VESSELS ILLUSTRATING THE DEVELOPMENT OF A DECORATIVE DESIGN FROM A COMMON ANIMAL SHAPE (HERE APPARENTLY A FROG, ON THE LEFT-HAND VESSEL) INTO VARIOUS PATTERNS: EXAMPLES SHOWING HOW THE ORIGINAL FIGURE ASSUMED DIFFERENT FORMS. (Height of that on the extreme left, 18 in.)

Among Lord Moyne's discoveries in the Bay Islands, off the coast of Honduras, as described by him on page 916, was a remarkable series of implements shaped like an ace of spades, with handles such as those of trowels (Fig. 4). They are made of flaked, shaly stone, and show signs of wear, suggesting that they were used for digging. Though nothing of this form has previously occurred in Central America, these spade-like tools, curiously enough, resemble certain obsidian spear-

heads discovered 3000 miles away on Easter Island. Numerous amulets, varying widely in design, were unearthed in the Bay Islands. Most of them are of soft green soapstone, with a few jadeite specimens resembling types found near Mexico City. Those representing the human figure have evidently been developed by degrees from simple celts, as shown above in Fig. 5. Of the vases discovered, the most graceful are those of beaker shape with two handles.

THE ART OF FIGURINE DESIGN FROM THE BAY ISLANDS OF SPANISH HONDURAS: HUMAN AND SIMIAN TYPES.

(SEE ARTICLE ON PAGE 916.)

AS Lord Moyne mentions in his article (on page 916), the objects discovered during his excavations in the Bay Islands, Spanish Honduras, included much material—notably 150 human and simian figurines—resembling products of the American Archaic culture, which can be traced from Mexico southward to Colombia and Ecuador. There is little evidence of its date, except that Mexican examples have been found beneath lava far below deposits
(Continued below.)



9. HOLLOW POTS REPRESENTING THE HUMAN FORM WITH LIMBS SHOWN BY STRIPS OF CLAY ON THE GLOBULAR BODY AND A HUMAN HEAD ON THE NECK: A TYPE OF FIGURINE POSSIBLY DEVELOPED FROM RITUAL PRACTICES. (Height of pot on left, 7 in.)



10. AMUSING FIGURINES FROM THE BAY ISLANDS OF SPANISH HONDURAS, ALL OF POTTERY EXCEPT A VERY CRUDE SPECIMEN ON A TRIPOD BASE (EXTREME LEFT) IN SOAPSTONE: POSSIBLY HOUSEHOLD GODS OR OBJECTS PLACED IN THE FIELDS IN CONNECTION WITH FERTILITY RITES. (Height of fourth from left, 8½ in.)



11. RESEMBLING THOSE OF THE ARCHAIC CULTURE IN THE VALLEY OF MEXICO IN THE MODELLING OF THE EYES, BUT PECULIAR FOR THEIR GREAT VARIETY OF HEAD-DRESSES: FURTHER EXAMPLES OF BAY ISLANDS FIGURINES. (Height of fifth from left, 7 in.)



12. MYSTERIOUS OBJECTS OF WHICH NO EXPLANATION IS KNOWN: CURIOUS HOOKS MADE OF POTTERY AND TOPPED WITH GROTESQUE HEADS. (Height of left hook, 3½ in.)



13. REALISTIC MONKEYS: ONE VERY FINE SPECIMEN, WITH ALMOST HUMAN HEAD, HANGING FROM A BAR, AND OTHERS SEATED IN A TYPICALLY PENSIVE ATTITUDE. (Height of centre figure, 8 in.)

Continued.]
left by races contemporary with the early Maya. All but one of the figurines are of pottery, the exception being a crude specimen in soapstone. They may have been household gods or cult objects connected with fertility rites. In the

modelling of the eyes they resemble Archaic types, but they are distinctive in their variety of head-dresses. The human faces are remarkably expressive, while the figures of monkeys are notable for their realism.



A PAGE FOR COLLECTORS.

CHINESE ART: A LONDON EXHIBITION.

By FRANK DAVIS.

I HAD given up all thought of a first-class Chinese exhibition in any of the usual quarters this year, believing that the difficulties to be faced in a distracted Far East would make business too difficult. The best to be hoped for seemed a show of loan pieces on behalf of the Red Cross. I had underestimated the enterprise and ability of Messrs. John Sparks, whose representative, Mr. F. J. Abbott, finding his usual lordly progress by train from Shanghai to Peking impossible, has been rocking in coastal steamers, and tumbling out in storm and darkness into yet more agitated small vessels at Taku, that London may enjoy the pick of the market. The theory apparently is that, as war has not been declared by the Japanese, there is no earthly reason why the normal summer show in Mount Street should not be up to its usual standard. Against all reason, it is of the same quality as last year and the year before that, as can be seen from the few pieces chosen for illustration: and, as before, the show has been arranged in collaboration with Mr. C. T. Loo, of Paris and New York.

I suppose the most unusual item in the catalogue is



1. PERHAPS THE MOST UNUSUAL PIECE IN THE FINE JOHN SPARKS SHOW OF CHINESE MASTERPIECES: A SUNG VASE OF TZU CHOU WARE, WITH A TRANSPARENT GREEN GLAZE OVER ALL; SHOWING THE BLACK FLOWER ORNAMENT.

that his eyes might be cleared of the fal-lals and meaningless excrescences that he has not quite forgotten from the days of Queen Victoria.

Fig. 2 shows another aspect of Chinese competence in a field which the Chinese themselves do not greatly appreciate. It is a wooden statue of a deity, conservatively called early Ming, though a good many people will perhaps be tempted to date it a century or two earlier. Faint traces of pigment remain to show that it was once painted blue, red, and gold, but its quality is derived from other and more permanent factors—the

simplification of the folds of the robe and the fully realised though invisible bodily forms beneath: the arms have weight, the bones have structure. There is another point also which helps to proclaim its virtues. Can you judge its size from the photograph alone? It might be twenty feet high, a colossus of a statue, might it not? Actually, it is 3 ft. 2 in.—about the right size for an entrance hall—and only pretty good work can produce that impression of monumental dignity.

With Fig. 3, one is back to the second millennium before Christ, and on ground that recent research has made fairly familiar to our more fortunate generation. (We have many advantages over our poor benighted ancestors, and an acquaintance with such magnifi-

cent bronzes as this is one of them.) There are a few other bronzes in the show, though this is the most imposing, and among them two "ku" (beakers), that most beautiful shape, slender and elegant, which was imitated so frequently in other materials in the seventeenth and eighteenth centuries A.D. One of the "ku" has an inscription inside the base—a single character enclosed in a frame, thought to represent the plan of a tomb, and so indicating that the vessel was made for funerary purposes. Another bronze, a small "ting" (tripod vessel), has inside it a similar frame, but no character; was this forgetfulness on the part of the bronze-founder, or is there another explanation?

Of the porcelains, Fig. 4 is a fine example of Ming blue and white, though it is a gross misuse of words to describe as "white" the creamy, fat, rich texture which is characteristic of the best sort of porcelain. There are several pieces of "ying ching" ware (Sung Dynasty), in which a delicate pale-blue blush, if one can use such an expression, rises amid the greyish tones of the glaze, notably one with its own porcelain stand, shaped as the usual shallow bowl with foliated rim, and another, a vase with wide, flaring mouth, foliated at the rim and incised beneath the glaze with a floral scroll design. Another fairly familiar Sung ware is represented by a small gourd-shaped and lobed ewer with spout and handle (ting ware) with a rich cream glaze.

The pottery includes a small T'ang camel, fully loaded, and looking (for a camel) almost capable of sentimental feelings, and a noble Han vase of the purest classic shape, mask handles at the sides, and covered with iridescent green glaze. Some delightful pieces of modern jade will presumably be despised by the more conservative collector. I suggest he may be mistaken in this attitude, for it seems to me that of all the modern craftsmen working in China to-day, the carver in jade and other hard stones has preserved the old traditions with greater integrity than his fellow artisans in other walks of life. The

danger that dogs his footsteps is the temptation to imagine that ingenuity of pattern is a substitute for form—but that is a danger which has beset most phases of Chinese art for at least three centuries: a good deal of what has survived from the seventeenth and eighteenth centuries, though consecrated by fashion, is marked by a trivial and finicking use of ornament. There is plenty of hastily carved, poor quality rubbish on the market, but there are more intrinsically good pieces being produced than most people imagine. The same applies to the carvings

in coral, where the natural form of the material is used with surprising effect, and these pretty fantasies are enormously enhanced by the delicate colouring. Whether this hereditary skill can survive a prolonged war remains to be seen: it has survived many such troubles in the past. Probably what is most to be feared is prolonged contact with Western notions of what works of art should be—from that point of view one ought to pray that China may be preserved from her friends.

Though it is not to be part of the exhibition, I must mention a Han Dynasty granary—three-tiered and covered in iridescent green glaze—which is the best of its kind I have yet seen. There are still people to be found who complain that early Chinese pottery is too severe for



2. A WOODEN STATUE OF A CHINESE DEITY: A CARVING WHICH COMBINES BOLDNESS WITH INTENSE FEELING FOR THE SUBJECT—EARLY MING, OR EVEN OLDER, IN DATE.



3. ONE OF THE MAGNIFICENT, VIRILE, EARLY CHINESE BRONZES IN THE SHOW: A "HU" VESSEL OF THE SHANG YIN DYNASTY (2ND MILLENNIUM B.C.).

the glazed pottery vase of Fig. 1: it is also by no means the least beautiful, though only its form can be appreciated from the photograph. Each side is painted with a very freely-drawn spray of flowers and foliage in the usual deep brown-black, and the whole vessel is covered by a green transparent glaze. As pots go, a king among pots, I think, and one which the modern Staffordshire designer could well study



4. A CHARACTERISTIC MING MASTERPIECE: A PORCELAIN VASE DECORATED IN UNDERGLAZE BLUE WITH SPRAYS OF LICHIS, ON A RICH CREAMY WHITE GROUND. (REIGN OF HSUAN TE.)

(Reproductions by Courtesy of Messrs. John Sparks, 128, Mount Street, London, W.1.)

their taste: if they ask to see this, at once distinguished and humorous, they will be able to revise their opinion.

OLD MASTERS ON EXHIBITION IN LONDON: DUTCH AND FLEMISH WORKS.

REPRODUCTIONS BY COURTESY OF MESSRS. THOMAS AGNEW & SONS, 43, OLD BOND STREET, W.1.



"THE HORSE FAIR."—BY SOLOMON VAN RUISDAEL (1600-1670).
(41½ × 57½ in.)



"NYMWEGEN."—BY JAN VAN DER HEYDEN (1637-1712).
(17½ × 22½ in.)



"PORTRAIT OF A MAN": A COMPANION PAINTING TO THE
"PORTRAIT OF A LADY."—BY F. VAN MIERIS (1635-1681).
(8 × 6½ in.)



"PORTRAIT OF A YOUNG MAN."—BY SIR ANTHONY VAN
DYCK (1599-1641). (25 × 19½ in.)



"PORTRAIT OF A LADY": A COMPANION PAINTING
TO THE "PORTRAIT OF A MAN."—BY F. VAN MIERIS.
(7½ × 6½ in.)



"THETIS AND VULCAN."—BY SIR PETER PAUL RUBENS (1577-1640).
(18 × 23 in.)



"THE BIVOUAC."—BY JAN VAN GOYEN (1596-1656).
(17½ × 27½ in.)

We reproduce here a few of the fifty-odd fine paintings by Dutch and Italian masters now on show at Messrs. Thomas Agnew and Sons Galleries. The Solomon Ruisdael "Horse Fair" is signed and dated 1644, the artist being as old as the century. He was, of course, the uncle of the more famous Jakob van Ruisdael.—The Van der Heyden is interesting as it shows this artist, who generally confined himself to the street scenes in which he excelled, painting water and shipping.—The two Van Mieris are companion portraits showing husband and wife—the names of the original sitters have been forgotten. They were shown in the Exhibition of Seventeenth-

Century Art at Burlington House.—The Van Dyck is an early portrait, painted when the artist was still very much under the influence of Rubens and before he went to Italy in 1623.—Rubens' painting was intended as a design for tapestry. It was the work of the master's hand throughout. It may be compared to the set of Rubens recently sold at Sothebys and now in the Boymans Museum.—The Van Goyen, signed and dated 1641, is of the painter's middle period. It is an unusual type of scene for this artist, who is best known for his paintings depicting rivers and estuaries.

THE WORLD OF SCIENCE.

"RAVENING WOLVES."

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

I HAVE been assured, and more than once, that we now know all that is to be known about Natural History—the term commonly held to denote the study of plants and animals. Those who make this assertion can have no more than a second-hand acquaintance with living organisms, be they plants or animals. We may be very sure, indeed, we shall never attain to this all-embracing wisdom! Others complain that the study of evolution is profitless, as is shown by the fact that the experts therein can never agree, and are always changing their conceptions of "evolution." But those who are most insistent on the supposed vacillation of the "evolutionists" are always those who are least qualified to express an opinion on the subject.

We can do no more at present than face the fact that no matter whether we take a survey of the simplest living organisms, or any group of the more highly organised, we find the most astonishing diversity in their size, form, and coloration. But though there is a by no means consistent fixity between what we call the "species," which are placed together in any one or other of these groups, they present certain characters in common. Some idea of the range of such diversity is well illustrated by the *Coleoptera*, or "beetles," of which 180,000 species have been described; all variants on the same structural plan. The number of species of *Lepidoptera*—butterflies and moths—is somewhere round about 50,000 species. The number of described species to be found in our islands is 2000. The late Lord Rothschild made a life-long study of the problems presented by the evolution of species, especially

accompanied by "uplifts" to form mountain chains. Thus were continents partly broken up and islands formed of the wreckage.

These changes, though slow, were still taking place while the different types of mammals were in their incipient stages, and some of these have been preserved as "living fossils" in the Australian region. Here, in the course of ages, they developed the inherent characters with which they were endowed before their encirclement by the sea took place. And it has led to some curiously interesting and instructive instances of what we call "parallel development," illustrated in a very striking manner by the Tasmanian wolf (*Thylacinus*), the Tasmanian devil (*Sarcophilus*), and the kangaroo, for example. The first two are "carnivores." But their ancestry is not the same as that of the true carnivores, as represented by the lions and tigers,

derived. Yet, in its general form, the *Thylacine* is curiously wolf-like, and there is the same similarity in its mode of life. Though now confined to Tasmania, ages ago there lived in Australia a much larger species. In the matter of its coloration it is peculiar, and reminiscent of the tiger. But dark transverse bands are borne by animals of very different types.

The Tasmanian Devil (*Sarcophilus*) (Fig. 3), an ugly animal, with an abnormally large head, of the size of a



2. INTRODUCED INTO AUSTRALIA BY PREHISTORIC MAN: THE DINGO, OR AUSTRALIAN WILD DOG; ONE OF THE TRUE CARNIVORES.

The dingo's descent is traceable to the extinct "Creodonts," a group which stands at the parting of the ways between the carnivores and the ungulates, or "hoofed-animals," and is, therefore, of a less ancient lineage than the marsupials.

in regard to *Lepidoptera*. These he pursued, with a thoroughness that resulted in leaving to the British Museum a collection of no fewer than one million specimens, from every quarter of the globe, for the inspiration of those who come after him!

In the pursuit of knowledge of this kind, a beginning must always be made of the lowest, or least specialised members of the group under investigation. But it is not enough to confine research to living species. Whenever possible we must turn to the material preserved to us in the form of fossils, which have furnished, and are furnishing, most precious links to fill the gaps in sequences of evolution. Some of the most important agencies which have had a part in the creation of this welter of life are to be found in the activities necessitated by the pursuit of food.

We must always bear in mind that "life" came into being millions of years ago. As each type spread outwards from its centre of dispersal, it was beset by an ever-increasing necessity for adjustments to new methods of securing food to avoid the incidences of competition. Some were driven to seek their daily bread in the air above, some in, or on, the earth below, and some "in the great wide sea." Another, though indirect, agency in moulding these living bodies, whether of plants or animals, is that of "isolation." The world as we know it to-day is a very different world to that which nursed the earliest forms of life. Subsides in its surface submerged immense areas, and were



1. RESEMBLING A DOG IN APPEARANCE AND HABITS IN SPITE OF ITS STRIPED HIND-QUARTERS: THE TASMANIAN WOLF, OR *THYLACINE*, WHICH IS REALLY ONE OF THE MARSUPIALS AND NOT EVEN REMOTELY RELATED TO THE DOG TRIBE.

wolves and foxes of to-day. This is at once evident as soon as the teeth of the *Thylacine* are compared with those of the dog, wherein the last pre-molar of the upper, and the first molar of the lower jaw are greatly enlarged to form the "carnassial" teeth. In the *Thylacine* (Fig. 1) there are no such distinctions. There are other

badger, but of an extremely ferocious disposition, is much more nocturnal in its habits, passing the day in a burrow or cleft in the rocks. Until sheep were introduced into the island, the settlers left it in comparative peace. But it seems to have proved exceedingly destructive among the flocks, and this led to a war of extermination. Hence this animal is now rare. As with the *Thylacine*, in Pleistocene times it was represented in Australia by a much larger species. What led to the extinction of these two species on the Australian mainland? From their size and ferocious disposition, they had no rivals to contend with.

But there are yet other aspects of *Sarcophilus* worth considering. Though near akin to the *Thylacine*, it shows affinities with the civet-like *Dasyures*, which range over the whole of the Papuan and Australian sub-regions, but it differs conspicuously from both these types, not merely in its uniformly black coloration, but also in the fact that, like the badger, it is plantigrade, that is to say, when walking, the whole sole of the foot is applied to the ground. It cannot be said that these several peculiarities are due to "environmental conditions," for both the *Thylacine* and *Sarcophilus* have lived under the same general conditions for countless thousands of years. Rather we must regard the structural peculiarities of both as the expression of the inherent qualities of their tissues, which have responded differently to similar external stimuli.

It has been suggested that the absence to-day of both *Thylacinus* and *Sarcophilus* from Australia is due to the pack-hunting dingo. But this is highly improbable. The dingo (Fig. 2), it is to be remembered, is not a marsupial, but one of the true carnivores, and is an alien animal introduced into Australia by prehistoric man. Their successors, the sheep-farmers, have made great efforts to exterminate it on account of its destructiveness to their flocks. The marsupials, be it noted, are all "pouched-animals," wherein the young undergo no more than the early stages of development within the body of the parent. As they are born, with an instinct that is quite uncanny, they climb up the fur of the mother till they reach her nipples, and seizing these, retain their hold until development is complete. When they are hungry, sucking movements beget an automatic response from the nipples, resulting in a flow of milk sufficient for their needs. In all other mammals development is complete at birth, though the young may have to pass through a prolonged stage of helplessness, as in the carnivores, insectivores, and rodents. But with the ungulates, or "hoofed-animals," the young are able to run about with their parents soon after birth.



3. ONE OF THE MARSUPIALS AND NOW A RARE ANIMAL: THE TASMANIAN DEVIL (*SARCOPHILUS*), WHICH IS OF THE SIZE OF A BADGER AND HAS AN ENORMOUS HEAD.

Photographs by D. Seth-Smith.

dental differences, but these will suffice. To find similar teeth we must go back to those primitive carnivores known as "Creodonts," of the Lower Eocene, which stood at the parting of the ways between the carnivores and the ungulates! And it is from this stock that all the carnivores of the world, save those of the Australian region, have been

FINE OLD SILVER

The Hall-Marks on this handsome silver cup in the Victoria and Albert Museum indicate that it was made in London by John Ecksford—a silversmith whose name is revered by all collectors—in the year 1722-3.



HALL-MARKS OF QUALITY

A Trade Mark, no less than a Hall-Mark, is more than a sign manual. It is the proof of pride in achievement. Throughout the civilised world the Bass Triangle—incidentally, the first Trade Mark ever registered in Great Britain—is recognised as the symbol of British brewing at its best.



Issued by Bass, Ratcliff & Gretton Ltd., Burton-on-Trent, England

THE CHARM OF MUSIC.

By FRANCIS TOYE.

TWO OPERATIC FESTIVALS.

TWO interesting operatic festivals, perhaps the two most interesting operatic festivals, are highly topical just now. These are the Glyndebourne Festival and the Maggio Musicale at Florence. Since Glyndebourne actually opens its doors this afternoon, and is within easy reach of us all, it unquestionably deserves our first consideration. I do not think there is any necessity to describe its history in detail, for by now this must be familiar to everybody. Some four years have passed since Mr. Christie, in invaluable collaboration with Fritz Busch as conductor, and Carl Ebert as producer, first launched his unique experiment. It might have been imagined that this would have commanded continuous and universal approval. Not a bit of it. A search for interested motives began, and, when these could not be discovered, Mr. Christie was frequently described as a

comparatively old-fashioned; but I hope that this handicap may be offset by Busch's highly modern realisation of the score. I myself never heard his famous German performance of "Macbeth," but I am told by those who did that its effect was positively overwhelming, alike musically and scenically. May his triumph be repeated and, if possible, enhanced at Glyndebourne! Whatever the results of Mr. Christie's latest experiment it remains in the highest degree commendable. There is to be no Italian opera worth speaking of at Covent Garden, and all who deplore that lacuna should unite in wishing him the greatest possible measure of success in the conversion of a new and, I fear it must be added, prejudiced public.

The Maggio Musicale is only a little older than Glyndebourne, and they have at least one common link, in the fortunate accident that Ebert has been for many years the principal producer there. The Florence Festival has always followed a very definite policy. During the five or six weeks of the season one of the great standard works of Verdi, such as "Otello" or "Aida," is presented, and some little-known work

MARITA FARELL.
Appearing in "Nozze di Figaro" during the season of opera at Glyndebourne (May 21-July 9).

crank. His prices were too high; his festival possessed no real importance in the general scheme of English music; he was regrettably undemocratic, and so on. Despite the proverb, people in this country seem positively to enjoy looking gift horses in the mouth. Ask anybody who has ever put up money for any kind of musical enterprise.

It did not take long, however, for Mr. Christie's idealism and enthusiasm to win through. Indulging, as was wholly fit and proper, his own taste, he specialised in Mozart's operas, to which his beautiful theatre and its lovely surroundings were ideally suited. In my view, the general level of these performances has always been at least as high as that of the Mozart performances at Salzburg; in some instances higher. They have rapidly acquired a prestige in Europe and the United States enjoyed by few English musical enterprises, if any. They unquestionably fulfilled one of the most important functions of a festival, to wit, the provision of an opportunity for the enthusiast and specialist to hear the best given in the best possible way under the best possible conditions. Especially in these days of standardisation, such an ideal is worth striving for and preserving. To be entirely satisfactory a comprehensive scheme of music should include the popular, the high-average and the perfect. The function of Glyndebourne is to attempt to provide the last ingredient, the rarest and most precious of all.

To the best of my belief, Mr. Christie from the very outset never intended to confine his operations to Mozart exclusively and indefinitely, even had it been possible so to do in practice; which may be doubted. This year, for the first time, he has branched out, not, as most people expected, into Wagner, but into Italian opera. He is introducing Verdi's "Macbeth" to this country, and will show, I hope, how very far last year's production of Donizetti's "Don Pasquale" at Covent Garden fell short of perfection. On that occasion this witty and delightful opera, the last, perfect flower of the great *opera buffa* tradition, failed to win the favour it deserved—Salzburg enthusiasts will doubtless remember its years of triumph there under Bruno Walter—but in a theatre so ideally suited to it, and with such consummate artists as Baccaloni and Stabile in the cast, this should be remedied at Glyndebourne.

Verdi's "Macbeth" stands at the opposite end of the aesthetic pole. Not even so great an admirer as the writer can pretend to claim for it the technical perfection of "Don Pasquale." It is fundamentally a pioneer work, showing the young Verdi striving after the intimate marriage between words and music that he was to consummate with such success later in "Otello" and "Falstaff." Actually a product of his early manhood, though subject to considerable revision in 1865, it antedates "Rigoletto." Small wonder, then, that some of the music fails to reach the high level attained by the best. But in the case of the best that level is remarkably high, and the whole possesses the great advantage of being imbued with the tremendous vigour and fire characteristic of an exceptionally ardent and sincere young man. English audiences are not as a rule partial to foreign settings of Shakespeare, especially when the musical convention is

VERA SCHWARZ.

Announced as appearing as Lady Macbeth in the production of Verdi's "Macbeth" at Glyndebourne on May 21.

by him or Rossini is revived, in the hope that it may prove suitable for inclusion in the repertory at one of the ordinary theatres. In pursuance of this policy, we have heard during the last few years Rossini's "Mose," Verdi's "Nabucco," "Luisa Miller," and, this year, "Simone Boccanegra." In addition, there is always a production of some new opera by a contemporary Italian composer; operas and plays are given in the Boboli Gardens, and this or that foreign country is invited to provide its particular speciality in the form of concerts or operas. This last invitation always acts as a kind of barometer of the political situation

at the moment and the desire of the government to be polite to some particular nation. Thus, this year, we had the Hungarians in their opera and ballet, and the Germans with the Berlin Philharmonic Orchestra; three years ago it was the turn of the Viennese and the French. The only nation which has never put in an appearance at any time, whatever the state of the political barometer, is the British. It is high time that this was changed. If duties at Covent Garden exclude the possibility of a visit by Sir Thomas Beecham and the L.P.O., perhaps Sir Adrian Boult and the B.B.C. Orchestra might think it worth their while to represent us at Florence next year or the year after. The Italian public, who can with difficulty be persuaded of the musical value of anything in England, would enjoy a very salutary surprise.

I like the Maggio Musicale very much; its policy is highly intelligent, it is sincere and simple, and it has not yet been spoiled by fashionable folly or snobbishness. It deserves to be better known in this country than it is. Perhaps it is a little highbrow, but that is deliberate, for, in pursuance of their policy of associating each great Italian city with some definite characteristic, the Government have reserved for Florence the primacy in intellectual activity.

To be frank, the operas selected this year for performance during the opening fortnight lacked variety. Malipiero's "Antonio e Cleopatra," a kind of neo-Monteverdian opera, was very arid; Bela Bartok's "Bluebeard's Castle" (I did not hear the other Hungarian opera, Kodaly's "The Magyar Spinning Wheel") was sombre and dreary, though mercifully short; "Simone Boccanegra," despite much magnificent music, was indubitably heavy and gloomy. In short, a little light relief seemed urgently called for, and I think that another year the powers that be would be well advised to revive one or more of the sparkling Rossini one-act operas. At the same time, due tribute must be paid to the serious intentions and the high accomplishments of those in charge of the Festival. For my part, I am particularly grateful for the opportunity to have heard "Simone Boccanegra," which I had always judged to be the most significant of all Verdi's lesser-known operas. This it unquestionably proved itself to be.



DINO BORGIOLO.

Will appear at Glyndebourne in "Don Giovanni" and "Don Pasquale." Has been touring in Australia.



JOHN BROWNLEE.

Here seen as Don Giovanni. Will appear at Glyndebourne in "Don Giovanni," "Nozze di Figaro," and "Cosi fan Tutte."



FRANCESCO VALENTINO.

A new Italian baritone. Will take the part of Macbeth in the Glyndebourne production of Verdi's opera.



A NEW SETTING FOR "AIDA" AS GIVEN DURING THE MAGGIO MUSICALE IN FLORENCE: THE DESIGN FOR ACT IV., SCENE I.; WITH COSTUMES BY MARIO CHIARI.

This year's Maggio Musicale in Florence was marked by the giving of "Antonio e Cleopatra," Malipiero's new opera, on May 4. This work is based upon Shakespeare's tragedy, the necessary links between the scenes being provided by a spoken chorus. Signora Maria Carbone sang Cleopatra; Signora Gabriella Gatti, Charmian; Signor Parmeggiani, Antony; and Signor Vincenzo Guicciardi, Enobarbus. We illustrate here an interesting new setting for "Aida," which is among the numerous operas given in the Maggio Musicale, which closes on June 9.



VAT 69

gives you the subtle satisfaction of serving the best—and knowing that your guests know it too! For generations the world's best judges of whisky have enjoyed this fine old luxury blend. YOU will prefer it too.

Quality tells!

Sanderson's

LUXURY BLEND SCOTCH WHISKY



bottles,
flasks and
miniatures.

Distilled and bottled in Scotland by Wm. Sanderson & Son, Ltd., LEITH

"SERAGLIO" AND "LOHENGRIN" AT COVENT GARDEN.

THE first performance of Mozart's German opera "Die Entführung aus dem Serail" ("The Abduction from the Seraglio"), which had been postponed owing to the indisposition of Richard Tauber, at last took place with Mr. Tauber as Belmont and Erna Berger as Constance. Tauber, in spite of the fact that he was not at his very best, gave us some delightful singing. His voice is remarkably even, unlike that of so many famous Italian tenors who have a number of ringing—and sometimes excruciatingly ringing—top notes and no middle to their voices. If he would not over-indulge in his special, almost inaudible, *pianissimo*, there is little fault one could find with him, for he is a good actor, has splendid phrasing, and a pleasing natural freedom and grace.

Constance is one of the most difficult parts in all Mozart's operas, and although one cannot describe Mme. Erna Berger as the ideal Constance, she has many excellent qualifications for the part. She looks it, which is a great asset, since singers who have the vocal virtuosity required for this rôle very rarely possess the appropriate youthful appearance. She is an excellent coloratura singer, and if her voice is a trifle lacking in actual warmth of tone, it at least possesses the necessary plasticity and accuracy of intonation. The Pedrillo of Mr. Heddle Nash is familiar to all patrons of Glyndebourne. The only criticism I have to make of his performance is that his acting is a little too fussy and uncontrolled. An actor must learn how to amuse an audience without being amused himself. Mr. Heddle Nash too often conveys the impression of "this is jolly good fun for me, whatever you may think of it." As Osmin, Ludwig Weber was, in my opinion, first-rate. He was all the more effective for being discreet, and in everything he did as a singer and actor there was the moderation and sensitiveness of controlled art. In Blondina we heard Mme. Irma Beilke in a part that suited her admirably. The setting by Aravatinos was pretty, but not so successful as his setting for "Elektra."

A superb cast has been collected for "Lohengrin," and this revival under Sir Thomas Beecham is one

of the best we have had at Covent Garden for some years. It is a pleasure indeed to hear that superb artist Rudolf Bockelmann again at Covent Garden. His Telramund could hardly be improved upon; his articulation is a model to singers, one can actually hear every word he sings. Kerstin Thorborg is a remarkable actress, and she gave to Ortrud all the sinister significance possible. I do not think I have ever before heard Tiana Lemnitz as Elsa; it is not a part to which she is ideally suited, as it requires a more ethereal and less warm nature, but she is such a fine artist that it is always a pleasure to hear her. Torsten Ralf is a dignified Lohengrin, and his voice is clear and pleasing, without that stridency from which most tenors from the North of Europe suffer. The chorus and ensembles were generally good, and the orchestra, under Sir Thomas Beecham, maintained the high standard which has been one of the features of the present season.

It is questionable how much longer "Lohengrin" will hold its place in the modern repertory. The strength of most of Wagner's early operas is his extraordinarily sure sense of the dramatic and of theatrical effects. "Lohengrin" is full of examples of his expert hand in this respect. Nevertheless, it is appallingly long-winded. The second act in particular, in spite of fine dramatic moments, drags on interminably. Yet it is extremely difficult to cut Wagner effectively. He depends so much upon the contrast between his climaxes and his *longueurs* that if you abolish the latter you destroy the former. But one feels that a little pruning is desperately needed in Act II. of "Lohengrin."

W. J. TURNER.

THE PLAYHOUSES.

"PEOPLE OF OUR CLASS," AT THE NEW.

ONE feels that in this play Mr. St. John Ervine has been recalling the dear old days of yore at the Gaiety Theatre, Manchester; when Miss A. E. F. Horniman was telling playgoers that what Bernard Shaw thought yesterday, Manchester was thinking to-day and the West End would think to-morrow. Here is a comedy that is redolent of rosemary; it is full of remembrances of Stanley Houghton's

"Hindle Wakes" and "The Younger Generation." The period is stated on the programme to be no earlier than "late August." The costumes convey the impression that the particular August is the one of 1937. Yet, to one particular critic who is the father of a rather large family, the atmosphere is altogether pre-war. Maybe, away in the most rural parts of Cumberland, patriarchs and matriarchs still exist. But surely in the softer climate of the Isle of Wight there are no Ironmasters who trample their young with steel-studded boots. Does any father threaten to force his daughter to beg her bread from door to door because she wants to marry a young chemist?—particularly a young chemist obviously fated to become the head of a large chain-store. It certainly does seem pre-war when a father, no more than a retired Major-General, objects to his daughter marrying into the lower classes. The period seems distinctly Victorian when a butcher thinks that his blood would be defiled if his son wedded one of the aristocracy. Nevertheless, though the comedy seems out-moded, it is a sound bit of craftsmanship. Most of the characters are given parts they can "get their teeth into"—saving Miss Athene Seyler, who has a rôle with which even she can do little. Miss Ursula Jeans plays the part of the defiant daughter. Having been refused the sanctity of marriage by her parents, she hints that a baby will force them to bow to convention. This is a play that, thirty years ago, might not only have entertained but shocked London. The usual elderly first-night audience certainly seemed to enjoy it. Whether the younger generation will be interested in Mr. St. John Ervine's theories about them remains to be seen.

"THE ENGADINE EXPRESS," AT THE LONDON COLISEUM.

It was a mistake to attempt to give this Ice Festival a semblance of a plot. The front-cloth scenes, with Mr. Joe Hayman as a film director and Miss Enid Lowe as an inquiring journalist, are dull. Happily, the skating itself atones for much. There is a Symphony in Feathers, with Miss Trudi Link as the ballerina, that is a joy to the eye. Miss Pamela Prior is as attractive as she is talented. Little Hazel Franklin, a tot of very few years, gives promise of developing into a star of the rink, films, and stage.



This is the Gin

made as only the purest and
best Gin can be made, by
the process of distillation
and rectification, the secret
of the House of Gordon

WHICH IS BLENDED WITH THE JUICES OF THE FINEST ORANGES AND LEMONS

to make

the Perfect Pair




Purity and perfect ingredients! The juices of the finest oranges and lemons blended with the finest and purest of gins, to produce Gordon's Orange Gin and Gordon's Lemon Gin!

Energising and exhilarating as an appetiser or cocktail, refreshing and invigorating as a long drink with tonic water, ginger ale, etc.

Health giving—not only because of the vitamins contained in the fruit juices—but because they are made with Gordon's Gin.

Gordon's

ORANGE GIN · LEMON GIN

TANQUERAY, GORDON & CO. Ltd., GIN DISTILLERS, LONDON

An entirely new HUMBER SPORTS SALOON

Setting the pace in performance

Leading the world in

Style



SNIDE £395

20.9 H.P. £15.15s TAX:

WITH "EVENKEEL" SUSPENSION

"SIXTEEN" £380

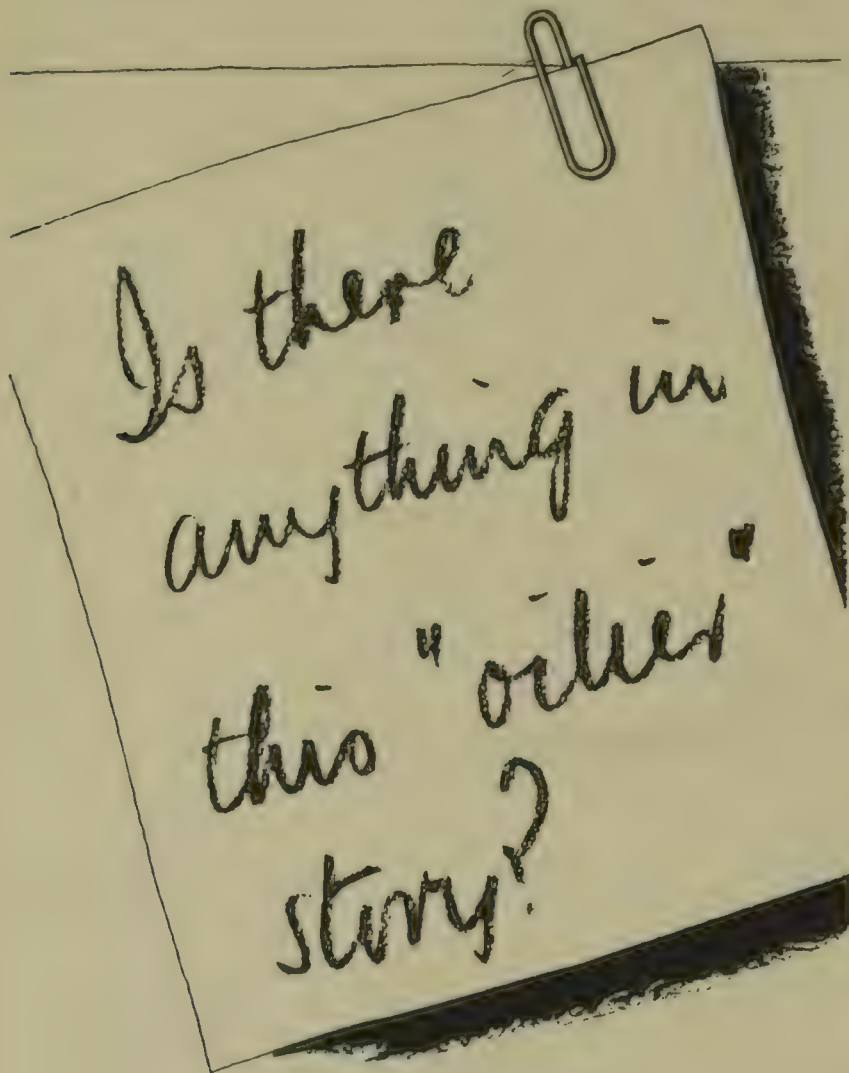
A SIMILAR MODEL: 16.9 H.P.:

£12.15s TAX: WITH "EVENKEEL" SUSPENSION

BUY A CAR MADE IN THE UNITED KINGDOM

ROOTES LTD., OVERSEAS REPRESENTATIVES:

EUROPE and NEAR EAST: Rootes Ltd., Devonshire House, Piccadilly, London, W.1. **AUSTRALIA and NEW ZEALAND:** C. E. Blayney, Kembla Building, 58, Margaret St., Sydney. **SOUTH AMERICA:** Rootes, Argentina, S.A., Calle Juan Feo Segui 3775, Buenos Aires. **INDIA and CEYLON:** H. H. Lilley, 72, Park Street, Calcutta. **SOUTH AFRICA:** E. C. Griffiths, P.O. Box 1374, Shell House, c/r Rissik and Main Streets, Johannesburg. **BURMA, BRITISH MALAYA, DUTCH EAST INDIES and THE FAR EAST:** C. H. Hordern, P.O. Box 255, Singapore.



You may have seen in the last few years a claim that Motorine oil is 'oiler.' And you may have thought 'These advertising johnnies are very clever at coining phrases.'

Now we of Price's know that 'oiler' is far more than a phrase. Motorine is 'oiler' because it is a compound oil. Instead of being mineral oil alone, it has fatty oil blended with it.

If you had laboratory facilities for testing, you would make some interesting discoveries. You would find that neither fatty oil nor mineral oil — *by themselves* — can ever make a perfect lubricant. Each, whilst possessing certain virtues, possesses also certain drawbacks. But, correctly blended together, the virtues of one cancel out the disabilities of the other.

What should you look for in a car test of Motorine? Easy starting, to begin with. Smooth and silent running. A livelier engine. And to be able to put your foot down and keep it down for long stretches with no risk of damage to your engine. Motorine has a far greater safety margin than other oils.

Rolls-Royce themselves have used and recommended Motorine ever since they built the first Rolls-Royce. Practically every other car manufacturer also recommends or approves Motorine. It costs no more than other high-grade oils. Try it!

PRICE'S MOTORINE

the 'oiler' oil

RECOMMENDED (OR APPROVED) BY ROLLS-ROYCE, BENTLEY, M.G. MORRIS, AUSTIN, SINGER, VAUXHALL, BUICK, RILEY, WOLSELEY, ETC.

PRICE'S LUBRICANTS LTD., BATTERSEA, LONDON, S.W.11

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

AN important improvement is to be carried out on the Shrewsbury-Bridgworth Road (A458) at Harley, just north of Much Wenlock, by the construction of a new road, two-thirds of a mile long, which will by-pass Harley on the east side. Motorists will thank the Minister of Transport, who has made a grant from the Road Fund to the Shropshire County Council so that the work can be put in hand as soon as possible.

It is a favourite touring district, but the existing road through Harley is narrow and twisting, which is all right for the cars whose drivers, with their passengers, have come to see the old-world cottages and houses of Harley, but troublesome for through traffic. When the by-pass road is completed, there will be a practically straight road of 60 ft. width, with a 22-ft. carriage-way. The by-pass will extend from a point half a mile north of Harley Church to the Feathers Inn, and includes the reconstruction of Harley Bridge. Also, by making the by-pass, the picturesque village will remain unspoiled, with no demolition of its buildings, which must have happened if any improvement to the existing road had been attempted.



BESIDE A BEAUTIFUL REACH OF THE THAMES BETWEEN WALLINGFORD AND GORING: THE OWNER OF AN M.G. 1½-LITRE FOLDING-HEAD FOURSOME STOPS TO ADMIRE THE RIVER.

The Minister of Transport has also approved plans submitted by the Birmingham County Borough Council for the construction of a reinforced concrete bridge over the River Tame on the A34 Birmingham-Walsall Road. A novel feature of the bridge will be the provision of two side-roads for slow-moving traffic and local traffic, in addition to dual 24-ft carriage-ways for through traffic—a very up-to-date design. Each of the side-roads will be 15 ft. wide; also the dual footpaths, each 9 ft. wide, provide ample space for a large increase in present traffic.

There is no doubt that the overhead-valve Morris engine has added a considerable liveliness to all the models in which it forms the power unit.



CLOSE BY A WOOD IN ESSEX: THE OCCUPANTS OF AN ATTRACTIVE FORD "EIGHT" BREAK THEIR JOURNEY TO ENJOY A CIGARETTE IN THE SHELTER OF THE TREES. The attractive Ford "Eight" seen in the photograph is notable for its graceful and spacious bodywork. It has accommodation for luggage; body-conformity seating; and many other features making for comfort. New braking, an improved engine of the type that has been in production for five years, and easy-clean wheels are all notable points of the chassis.

I had an excellent run in the 25-h.p. saloon, and later a trip in the Morris "Fourteen" saloon, with its six-cylinder 1818 c.c. capacity engine. Considering that its cost is under £250, it is a marvellous motor-car, as its comfortable coachwork is roomy, well-equipped with useful gadgets, and rides steadily at all speeds on our roads, whatever may be their surface, Lancashire cobbles or modern tarmac. Its comfort and stability are due to the wide track and to a good wheelbase with efficient springs. I can thoroughly recommend this 14-h.p. Morris Series III. saloon as a really useful family car, easily driven, as the steering is light; it can give you an average of 40 m.p.h. on a 100-mile run, never exceeding 56 m.p.h., due to its quick pick-up using the gear-box on an average town-to-town run, observing all speed-limit areas. I like its third gear for driving in traffic and do not encourage folk to keep on top, although you can do that, if you are an incorrigibly lazy driver, down to 10 m.p.h. The Lockheed hydraulic brakes are good, but you must see that the master cylinder is kept well filled with its oil or else you have to bleed the pipes to take away the air-lock which interferes with the proper working of the brakes.



ROLLS-ROYCE
The Best Car in the World

ROLLS-ROYCE LTD. 14-15 CONDUIT ST LONDON W.1 MAYFAIR 0201

Phantom III

BUY A CAR MADE IN THE UNITED KINGDOM



BY APPOINTMENT
TO HIS LATE
MAJESTY
KING GEORGE V

HOOVER ROLLS-ROYCE
The Finest Car in the World



BY APPOINTMENT
TO HER
MAJESTY
QUEEN MARY



HOOVER & CO. (COACHBUILDERS) LTD. 54, ST. JAMES'S STREET,
PICCADILLY, LONDON. W.1.

BOOKS OF THE DAY.

(Continued from page 906.)

accomplished, so that we shall not rest content until present-day slavery is finally and completely abolished."

To what extent the evil still exists is stated in the author's concluding chapter, in which he summarises thus: "The real end of the world's slavery story," he writes, "is not yet, nor can it be said that it is even in sight. It is believed that there are at least 4,000,000 people who are entirely enslaved, and who are but chattels in this largely Christian world. These 4,000,000 are for the most part held in Arabia, Abyssinia, the interior of Northern Africa, and in China. It may happily now be said that, except in recently reft Abyssinia, where transition must take time, there is now no territory of a European Power in which slavery of the old complete type now exists." Thus the wonderful deliverance brought about by Wilberforce

and his supporters was far from world-wide in its effects. Commenting elsewhere on the persistence of slave-raiding and slave-selling, Sir George writes: "The systems of Cuba and Brazil and the Southern States of America were contemporary with the Great Exhibition and Albert the Good. The scandals of the Belgian Congo and of Putumayo belong to our own times. The terrible drama of the Sudan that Gordon so strove against dates almost with Queen Victoria's Jubilee. The Abyssinian horrors were with us openly till yesterday, and cannot yet have been suppressed. The world is full of vast uncontrolled tracts, in which no writs of humanity can run. From outer China and inner Mongolia and the lands that fringe the Gobi, queer things still survive, the Soviets assisting." Just before revising my proof of this article I read in *The Times* that Lord Halifax at Geneva lately gave a more hopeful view regarding abolition. He reported to the League Council that "slave raids, the slave trade, and the numbers of captured slaves and born slaves were all rapidly approaching extinction."

In conclusion, let me briefly recommend several other attractive books which have affinity with the foregoing, either

as being of the "outline" type or as dealing with subjects and personalities mentioned in "The Arts of Mankind." Limits of space prevent me from enlarging upon them at the moment. The list is as follows: "A HUNDRED YEARS OF MUSIC." By Gerald

Abraham. A volume in The Hundred Years Series (Duckworth; 15s.); "A HISTORY OF EVERYDAY THINGS IN ENGLAND." Vol. 2. 1500-1799. Written and Illustrated by Marjorie and C. H. B. Quennell. Third Edition, revised and enlarged (Batsford; 8s. 6d.); "WE ARE OBSERVED." A Mirror to English Character. By W. J. Blyton (Murray; 7s. 6d.); two new volumes in the Master Musicians Series—"PALESTRINA." By Henry Coates; and "BERLIOZ." By J. H. Elliot. Illustrated (London: Dent; New York: Dutton; 4s. 6d. each); and "MUSIC FESTIVALS OF EUROPE." By Dennis Stoll. Foreword by Dr. Malcolm Sargent. Illustrated (Miles; 6s.). C. E. B.



THE MASTERPIECE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A LATE THIRTEENTH-CENTURY CHASUBLE OF ENGLISH EMBROIDERY. Reproduced by Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)

English medieval embroidery, known as "Opus Anglicanum," attained its highest reputation in the thirteenth century; but the majority of examples known to us date from the first half of the fourteenth century. The embroidery shown here can be dated at the end of the thirteenth century, and the style of its drawing shows a slightly severer treatment of the rather elongated figures than that of the commoner later examples. A stole and maniple, originally belonging to this chasuble (now unfortunately lost), bore heraldic shields implying a connection with Margaret de Clare, wife of Edmund Plantagenet, Earl of Cornwall; this points to a date before her divorce in 1294.



IZAAK WALTON'S COTTAGE AT SHALLOWFORD, NEAR STAFFORD, DESTROYED BY FIRE: THE GUTTED SHELL OF THE BUILDING, IN WHICH NEARLY ALL THE IZAAK WALTON RELICS WERE DESTROYED. (Topical.)

The half-timbered cottage at Shallowford, near Stafford, where Izaak Walton once lived, was destroyed by fire on May 11. The cottage, which had previously been burnt down eleven years ago, three years after it had been restored by public subscription, stood near the banks of the River Sow. Except for an old oak armchair and one or two minor relics, the museum's contents were destroyed.

Peaceful SWITZERLAND

Really good accommodation to suit every pocket—short and inexpensive journey by direct rail and air services—No bother at the frontier—Splendid roads—Petrol only 1/3 a gallon for visitors. Renowned Spas. Highly reputed educational establishments.

- **BERNESE OBERLAND**—Most varied scenery in Switzerland. From Berne, the picturesque old Capital (Kursaal, Casino, etc.), the **Berne—Loetschberg—Simplon Railway** gives access to **Interlaken** (Kursaal, Beach, "Tell Plays") and **70 beautiful Holiday centres**. Regional Season Tickets for 7 days at Fr. 27—also Kilometric (mileage) Tickets for Fr. 20. Fine motor roads. Jungfrau Railway, reaching 11,340 ft.
- **GRISONS-ENGADINE**—the greatest Holiday playground in the Alps Superb mountain and lake scenery, including the Swiss National Park—rich Alpine flora—extensive pine forests—excellent climate Great variety of interesting excursions Inexpensive Weekly Regional Season Tickets All summer sports.
- **CENTRAL SWITZERLAND**—Lake Lucerne—Many delightful lake-side and mountain resorts. Fine excursions. "Tell Plays" at Altdorf. **LUCERNE**—Switzerland's "Holiday Capital." Summer 1938: Many musical, social and sporting events. Passion Play.
- **TESSIN REGION**—The sunny South of Switzerland, reached by the picturesque St. Gotthard route. Charming and secluded mountain villages; favourite lake-side resorts like **Lugano** and **Locarno** (Golf, Casinos, Bathing). Inexpensive Weekly Regional Season Tickets for Excursions.
- **VALAIS REGION**—The region of the highest peaks. Unrivalled scenery. More than 100 peaceful Alpine hamlets to choose from, including: Champéry, Finhaut, Champex, La Fouly, Arolla, Crans, Montana, Zinal, Torrentalp, Belalp, Zermatt, Saas-Fee.
- **VAUDOIS ALPS**—Served by the **M.O.B. Railway**. Delightful summer resorts: **Lake Geneva**—Lausanne, Vevey, Mont Pèlerin, Montreux, Glion, Caux, etc. **Vaud Alps**—Villars-Chesières, Leysin, Chateau-d'Oex, etc. Jura—St. Cergue, Joux valley, Les Rasses, etc.
- **INTERESTING TOWNS**—**BERNE**—Quaint old buildings. Fine flowers. Kursaal, Casino, Airport. **BALE**—The Town of Holbein and Erasmus, beautifully situated on the Rhine. **GENEVA**—Town of Lake-side Parks. Fine up-to-date Beach. Excursions.
- Travel on the Swiss Postal Motors, which take you off the beaten track. Summer, 1939—See the Swiss National Exhibition at Zurich.



£
now buys over
21 Swiss
francs

Photo: Steiner

INFORMATION: Advice and free descriptive Literature from The Swiss Federal Railways and State Travel Bureau, 11-B Regent Street, London, S.W.1, Whitehall 9851. Railway Continental Enquiry Offices and Travel Agents.

'...3-o'clock, then, at
the latest'

NOW she has made it known that she's arrived in Town, the clothes you thought had years before them may not seem so sprightly. At Austin Reed's we are always ready with the latest cheviots and tweeds, saxonies and worsteds in every kind of shade and pattern—finished suits in a very wide and carefully worked-out range of fittings.

That is one of the great advantages of the Austin Reed New Tailoring. Clothes for every occasion are waiting—clothes to fit you exactly, tailored at leisure from the finest materials, correct to the last detail of cut and finish—you have only to choose.

We have a very wide array of suits in the newest patterns for Spring and Summer, in worsteds, saxonies and cheviots. 6, 7 and 8 guineas

Ready for anything in half-an-hour

AUSTIN REED

OF REGENT STREET

103-113 REGENT STREET, W.1 • 13 FENCHURCH STREET, E.C.3 • 77 CHEAPSIDE, E.C.2

Castles Grim and Castles Gay!

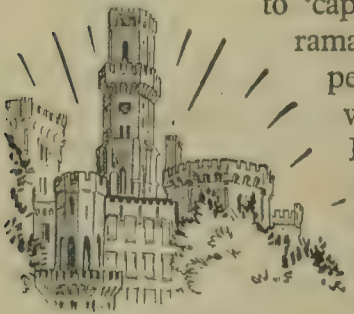
As one roams about Czechoslovakia, that new-old land, what a wealth of history, what a store of legend greets one! Colourful costumes, old-world customs, putting the clock back down the years. Mediæval towns, little changed by the hand of time. Great castles which have known the warriors of many a faction—Tartar, Turk, Habsburg, the all-conquering armies of Napoleon. Castles grim and castles gay.

To those whose minds can jump the centuries, what stories can they not tell!

Go spend a holiday there this Summer. With such a background you'll have a delightful time,

weeks that you'll never forget! There are comfortable modern hotels, pleasant old inns, waiting to give you a right royal welcome. Tennis, golf, shooting, fishing—your favourite sports, all at your command.

For the artist and photographer there are magic scenes to 'capture' . . . breath-taking panoramas of mountain and valley . . .



perhaps some novel views of the wonderful stalactite grottoes of Demanova in the Tatras. If you want to take the cure, you have the finest range of spas in the world to choose from—Carlsbad, Marienbad, Pistany and so on.

And of course, this year there is the 10th 'Sokol' Festival, which will be held in Prague from June 26 to July 6. This is the most important event in the life of the nation.

TOURS—TRAVELLING INDEPENDENTLY

'The High Tatras—visiting Strbske Pleso and Tatranská Lomnica.

15 days ... £22. 15. 0

Carlsbad, Brno, Strbske Pleso, Prague, Pilsen.

16 days ... £26. 0. 0

STAY AT A SPA

Franzensbad 15 days £15. 10. 0

Pistany ... 15 days £19. 7. 6

PRAGUE—FOR THE "SOKOL"
Escorted throughout. Including sightseeing and admission to the Festival.

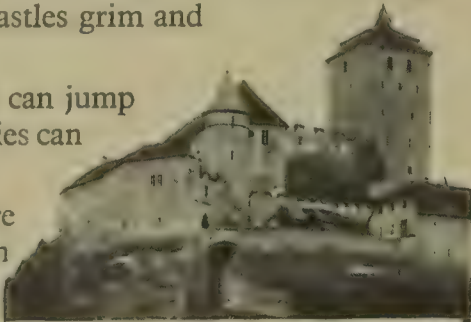
8 days ... £18. 18. 0

Fares provide good hotels, 2nd class travel, etc.

Further information
from any Office of

THOS. COOK & SON, LTD.,
CZECHOSLOVAK TOURIST
INFORMATION OFFICES

and other leading
Tourist Agencies.



LAND OF PLEASING DIVERSITY

NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

CZECHOSLOVAKIA.

RECENT events have tended to give Czechoslovakia considerable political prominence; the fine scenery it has to offer, its many interesting towns and historic capital, famous spas and picturesque peasant life entitle it to quite as much prominence in the world of travel, and those who elect to include it in their next travel itinerary, or to spend the whole of a holiday therein, may be sure of a very enjoyable time. It has a summer climate which is well adapted to the needs of visitors from this country, a light rainfall, abundant sunshine without extremes of heat, and refreshingly cool nights, and good and numerous hotels, also hostels for hikers and climbers. Prices are quite moderate, the food is of a type that is well suited to the English taste, and there is a well-organised road system, while marked footpaths make woodland walks easy of access. State railways traverse the country in all directions and afford cheap transport.

As for the choice of a resort, those who wish to see a good deal of Bohemia, the westernmost portion of Czechoslovakia, will do well to have their headquarters in Prague, Czechoslovakia's splendid capital, which contains the oldest university in Europe. The fine old Castle of Prague, high up on a hill on the left bank of the Vltava,



A CHARMING SCENE IN THE NEIGHBOURHOOD OF THE HIGH TATRA MOUNTAINS: THE CHURCH IN THE VALLEY OF YAVORINA, CZECHOSLOVAKIA.

dominates the city, and forms the residence of the President of the Republic. Within its precincts is the ancient St. Vitus's Cathedral, founded in the year 930 by the Prince-Saint Wenceslas. Between the castle and the river, in what is known as Malá Strana, or the Small Town, are many magnificent buildings, churches and palaces, the largest and most beautiful of the latter being the palace Wallenstein built for himself during the Thirty Years' War. Crossing by the thirteenth-century Charles Bridge with its fine tower, in the old town stands the Old Town Hall, which has a rich collection of historic and artistic relics, and in front of which twenty-one Czech leaders of the revolt against the Habsburgs were executed in 1621, and here, too, is the monument to John Hus, and the twelfth-century Týn Church, memorable as the religious centre of

the Hussite movement. Prague has, on its modern side, good hotels, handsome boulevards, smart shops, cafés and restaurants, spacious squares and parks, a national theatre, and a Conservatoire of Music, and it is a noted centre for literature and the fine arts. There is ample provision for sport, which includes numerous bathing-pools on the Vltava.

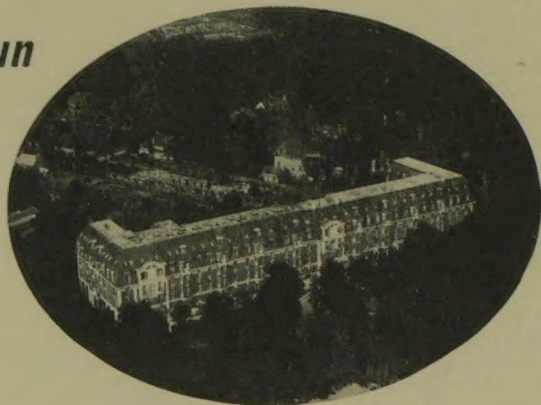
Then there are the holiday-resorts in Czechoslovakia that are also spas. Of these, the most noted is Carlsbad, which is in the extreme west of the country, between Prague



CASTLE ZVÍKOV ON THE OTAVA—A BOHEMIAN STRONGHOLD IN THE HEART OF BEAUTIFUL RIVER AND WOODLAND SCENERY.

and Germany. It lies, just over 1000 ft. up, amongst pine-wooded hills, has direct railway connections with all the capitals of Europe, and is an international air station. Its thermal springs, most noted amongst them the Sprudel, are of world renown, and the establishments for baths and taking the waters are very luxurious and up to date. Apart from the excellent orchestra maintained at the Kurhaus, Carlsbad has a theatre, where performances of opera and plays are given; smart hotels and restaurants; and its sports programme includes golf, tennis, swimming and riding. Not far from Carlsbad is Jáchymov, once known as Joachimstall, 1900 ft. in altitude, at the foot of the thickly wooded heights of the Krusné Range, which give it a charming environment. Jáchymov has waters which are strongly radio-active, and its large bathing establishment is State-owned, so, also, are two of its chief hotels. It is a good centre for excursions amongst the Bohemian hills. Marienbad is also in this neighbourhood, and also quite near to the German frontier. Just over 2000 ft. in height, it has lovely views over the Bohemian forests. The Kurhaus has a theatre and an orchestra; there is golf, tennis, a large open-air swimming-bath, and a feature of its cure are the ferruginous sulphate mud-baths. Pistany, in Slovakia, not far from Bratislava, gives an opportunity of seeing this interesting territory of Czechoslovakia; it, too, is a spa, with very beneficial waters, up-to-date hotels, and abundant provision for sport and amusement. Finally, there are the resorts of that mountainous region of magnificent scenery known as the High Tatra, where, at Tatranská Lomnica, there is an excellent State-owned thermal establishment, and here, and at Tatranská Polianka, Starý Smokovec, and Strbské Pleso, are all the essentials for an enjoyable holiday.

for Whitsun



THE WESTMINSTER LE TOUQUET

in pine forest
close to Casino

Open June 1 to 9
Reopens June 30

FULL BOARD, WITH BATH, FROM 27/6
(Reduced terms after 4 days).

FOR A COMPLETE
CHANGE OF SCENE
COME TO

NEWFOUNDLAND

ACCESSIBLE-UNCROWDED-UNSPOILED-ECONOMICAL

It is time you discovered Newfoundland! Though you may have seen the far corners of the earth, here is a country that is "different." Forests! . . . fjords! . . . the tang of balsam and salt air . . . the kindness of a picturesque, simple folk . . . will repay your visit a hundred-fold. Famous salmon fishing, canoeing, camping . . . also tennis and golf in the coast cities.

Write for free booklet "Come to Newfoundland." Address Trade Commissioner, London; Furness Withy & Co., Ltd., Liverpool; the Newfoundland Tourist Development Board, or Newfoundland Railway, Dept. R, St. John's, Newfoundland or any travel agency.

Welcome to France



MOUNTAINS OF FRANCE

VOSGES • JURA • ALPS • PYRENEES • AUVERGNE

NEVER a blot on the landscape
NEVER a doubt in the sunshine
NEVER a trespass to prosecute
NEVER a fuss about clothes
NEVER a bother about money

Welcome to the highest mountains of Europe, snow-capped in an azure sky as you sip your aperitif and sunbathe down below . . . Here is scenery to match your mood—to summon you to high adventure—to lull you to lazy pleasure . . .

40% REDUCTION in
Railway Fares with the
"Tourist Travel Card" and many
other concessions including free rail
transport of cars under certain con-
ditions.

● **REDUCTION** in the price of
petrol for motorists.

● **"H" HOTELS** with officially
approved prices in all districts.

● **YOUR INTERESTS SAFE-
GUARDED** by the Official Claims
Dept., 27 quai d'Orsay, Paris.

● **FREE LITERATURE** and all in-
formation from FRENCH RAILWAYS
—NATIONAL TOURIST OFFICE,
179 Piccadilly, W.1, the S.R.
CONTINENTAL ENQUIRY OFFICE,
Victoria Station, S.W.1, OR ANY
TRAVEL AGENT.

Where living is so inexpensive

THE CENTENARY OF TALLEYRAND.

(Continued from page 898)

Brave, human, gifted with a far-seeing mind that could pierce to the heart of things, he made a discovery that is granted to so few: the secret of strength, its appearances and realities. It is impossible to understand his personality, or his part in history, without realising that he was, in his day, the man who best resisted the fascination of force, to which all others fell more or less victim. That is the reason why he would have been a master-mind even to-day. Alone of his period, he realised that the Revolution, from the Terror to the Empire, had allowed itself to be drawn by fear into more and more complicated abuses of force, which had overshadowed the grandeur and nobility of its original aspirations, and must inevitably end in disaster.

That is the secret of his strange attitude towards the régimes he served. He served them because he had need of money and position. He served them, sharing the responsibility of their mistakes, of which none realised the danger better than he. But always, at a certain moment, his clear-sightedness and horror of the abuse of force got the uppermost. Then he rebelled and ended by deserting those he had served, and that notwithstanding the unpleasant consequences it might entail for himself. That is how he came to send the Directoire his terrible report after Campo Formio. That is how he came to leave Napoleon at the zenith of his power.

That is also the explanation of the "betrayal" of Erfurt. To what end had Napoleon arranged his encounter with Alexander in 1808? The only historian to point it out is Albert Vaudal, in his great work "Napoleon and Alexander the First." After having disarmed Prussia by the Convention of Dec. 18, 1808, Napoleon wanted to disarm Austria and submit the Austrian Army to French control, which meant making the Austrian Empire into a French protectorate. To carry out this plan he required Alexander's approval. Talleyrand at Erfurt induced Alexander to refuse his consent to a plan which, by breaking down all the balance of forces by surprise, would have plunged the whole of Europe into a chaos of wars even more frightful than the one in which she was already struggling. At his own risk and peril, without being able to count on the gratitude of anyone, he rendered an inestimable service not only to Austria, Russia, and Europe, but also to France and Napoleon. He spared Napoleon a mistake which would have been even more fatal than the Continental blockade.

THE DRAMA OF 1814-1815.

It might be said that a man who, although loathing war and revolution, yet served the militant Revolution for fifteen years, deserves no sympathy, in spite of his occasional lapses into repentance. That is true. Talleyrand would have been worthy of nothing but oblivion, if that long interval had not been the preparation of one great act: the part he played in the great drama of 1814-1815.

It was the winter of 1814. The Empire was vacillating; France was invaded by Europe. Talleyrand was living in Paris, isolated and under close supervision by the police. Unable to act, he meditated, and bringing his powerful philosophical mind to bear on the misfortunes of his times, he arrived at a doctrine which is the key to the history of the Western world from the French Revolution up to the appalling chaos of the present day. It was the doctrine of the legitimacy of power, which he has set forth in his memoirs, and in which the man reveals himself in his entirety. For Talleyrand a government

is a government only when it is legitimate; that is to say, when it can justify its power by a principle of right, accepted by those who obey, respected by those who command. Having overthrown the principle of monarchical legitimacy, the Revolution had not succeeded in constituting a government on the principle of democratic legitimacy. It created republic after republic in Europe until 1804, and, after that, monarchies, none of which were legitimate republics or monarchies, but (as he put it) "usurpations": governments imposed and maintained, without a principle of right, by force, mystification and a policy of prestige. These illegitimate republics and monarchies had upset the balance of Europe and provoked interminable wars.

In order to re-establish the peace and balance of Europe, it was essential, according to that doctrine, to begin by giving all the peoples legitimate governments with a basis of obvious, precise and admitted right. The restoration of the Bourbons in France stood out as the first condition of peace, because the authority of the dynasty was still recognised by the majority of the French people. But it was not strong enough to impose itself on its own account: it required to be combined with certain democratic principles, such as the right of opposition and representative institutions. Only a constitutional monarchy could guarantee an honourable and lasting peace, if the victors had but the courage not to take fright at their victory and abuse it.

That historical and philosophical vision had penetrated to the very core of the fear that threatened to ruin Europe. But while Talleyrand was absorbed in these great meditations, the Allies were on their way to Paris; and the nearer they came, the more they took fright at their victory. That was the gravest danger of all. Until March 1814, they had reckoned on having to make peace with Napoleon himself, who then seemed unshatterable and invincible, even when they were beating him. But in March, after the breakdown of the negotiations of Châtillon, they were forced to the conviction that it was out of the question. Napoleon, who could maintain himself only by prestige, could sign no peace that did not leave him at least the left bank of the Rhine. As he alone seemed capable of governing France, the Allies were wondering, terrified, whether they would not be compelled, with the whole of Europe mobilised or under military occupation, to let themselves be drawn into an interminable war of destruction and extermination on French soil, in order to shatter Napoleon's resistance, and whether, when it was all over, they would not find that there was no one left with whom to make peace.

A disaster for France and the Allies, for Europe and the world! It was Talleyrand who averted that disaster and made peace within forty-eight hours, acting at the right moment with a courage, decision and skill, of which the source lies rather in the philosophical depth of the ideas that guided and inspired him, than in the calculations of the statesman. On March 30, when the Allies were about to enter Paris and Napoleon was withdrawing the Government from the capital to organise his resistance in the provinces, instead of following the Council of Regency, Talleyrand remained in Paris and sent word to his former friend of Erfurt, the Emperor of Russia, that he desired to speak with him. In the cruel dilemma in which he found himself, Alexander had the happy inspiration of immediately accepting; and on the afternoon of the 31st he saw Talleyrand at his house in the Rue St. Florentin. Talleyrand succeeded in freeing Alexander from his fear of victory, by proving to him that only

Louis XVIII. could sign a lasting peace, for the simple reason that, for France, he was still, in spite of everything, the rightful king, and that it would be easy to have him recalled by the Senate and hailed by the whole country as the symbol of peace. It was sufficient that the Allies should declare themselves prepared to respect the integrity, honour and liberty of France, and that they would make no peace with Napoleon, which, until then, had been looked upon by the Allies as the only possible solution, whereas it was, in fact, utterly impracticable. Alexander allowed himself to be convinced, and signed the great manifesto published on April 1, whereby he committed himself, in the name of his allies, not only to respect the integrity of the old France, but to enlarge her.

That manifesto, born of the meeting between the two men who had become friends at Erfurt, and of Talleyrand's philosophical meditations on the legitimacy of power, in twenty-four hours brought to an end a war which had lasted for a quarter of a century and the continuation of which would have been the death-blow of Europe. Once the decisive impulse had been given, events followed exactly as Talleyrand had predicted, leading, after two months, to the signature of the peace treaty of May 31. Within two months, quietly, without any great discussions and almost without a hitch, the most important questions raised by twenty years of war and revolution were settled, if not ideally, at least with sufficient humanity and moderation to permit Europe to live again. The good part of the Congress of Vienna—and it is far more important than the bad—was already embodied in the treaty of May 31 which was mainly the doing of Talleyrand, Alexander and Louis XVIII. In the spring of 1814 those three men, for three weeks, held the fate of Europe in their hands and were far-seeing and courageous enough not to cast the world into perdition. The most far-seeing and courageous of them all was Talleyrand.

The peace of 1814 and the Congress of Vienna are a greater drama than all the wars that preceded them. I hope shortly to give a complete and detailed history of them. On the centenary of the death of the man who was the enigmatic protagonist of that immense drama, it was not without avail to retrace its general outline and ask for a beginning of justice. True, he was a nobleman who overspent, gambled and ran up debts, and did not exact from his wife a fidelity of which he knew himself to be incapable. His private life was no Plutarchian model, I agree, but it was more or less the mode of living of the entire diplomatic and political world of his day, and of other days as well. For what reason did his contemporaries, who smilingly tolerated them in others, reproach him with them so pitilessly? True, it is proved that he asked for money from the Emperors of Russia and Austria, but as a friendly favour, not as the price of his soul to the highest bidder: it was a normal custom under the monarchical régimes of the period.

A man of many failings, undoubtedly. But he suffered much in the course of an existence which was, in its way, a tragedy beneath the mask of frivolity; and at the decisive moment he created and applied, with an incomparable courage and decision, a doctrine that saved Europe from the disorder and barbarism into which twenty years of war and revolution threatened to plunge her. Has not the time come to forget the frivolities and weaknesses, and concentrate rather on the doctrine and salutary action which should everlastingly be placed to his credit?

THE DOCTOR PRESCRIBES

VITTEL FOR VITALITY

FOR ARTHRITIS AND HEPATIC INSUFFICIENCY

VITTEL FOR
ITALY. DRINK THE
ITALISING WATERS:
VITTEL "GRANDE SOURCE"
VITTEL "HEPAR". IT'S
ITAL TO GO TO
VITTEL

GET THE VITTEL HABIT — IT'S A GOOD ONE!

To have a real holiday -- to be free from all the petty troubles of everyday life -- change scenes completely. Go to Vittel, the Park Spa of Europe. Every hour there you will find healthful rest and pleasure. The famed waters "Grande Source" and "Source Hepar" will transform your fatigue into energy, correcting the faulty elimination of toxin; if you suffer from arthritis or hepatic insufficiency, a cure at Vittel will give rapid and gratifying results. And once you have taken a cure you can continue its good effects by drinking bottled Vittel at home. Vittel Waters are on sale everywhere.

Stay at the GRAND HOTEL, VITTEL-PALACE or the de luxe ERMITAGE, which faces the beautiful 18 hole golf course. In Vittel, there are accommodations to suit every purse.

Let us send you a free booklet describing the delights of Vittel -- the swimming pool, tennis courts, racing, concerts, theatre, Casino... write:

Société Générale des Eaux Minérales de Vittel, Vosges, France,
or apply to French Railways -- National Tourist Office, 179 Piccadilly,
London, W.1. or any Travel Agency.

The Spa to choose this year

CONTINENTAL HOTELS

AUSTRIA

Semmering—(3000 ft. a.s.l.) $1\frac{1}{2}$ hours from Vienna. **Suedbahn Hotel**—The Golfer's Home—open-air swimming pool.

BELGIUM

Brussels—**Hotel Metropole**—The leading Hotel. The finest Hotel Rooms in the World.

Knocke-Zoute—**Palace Hotel**—Sea front. Near golf, Casino, Bathing, Tennis. Special early Season rates. Open Whitsun.

Knocke-Zoute—**Rubens Hotel**—Finest Hotel facing sea. Near Casino, Golf, Tennis. Special early Season rates; now open.

CZECHOSLOVAKIA

Franzensbad—**Hotel Imperial**, exclusive, world known, close to the springs and baths, own park. Season April 15th to October 15th. Prospectus.

Franzensbad—**Hotel Königsvilla**—The leading Hotel.

FRANCE

Paris—**Hotel Florida**—Delight, homely atmosphere. Pension terms from 10/6. R. from 4/-, 12 boul. Malesherbes (Madeleine). Tel. add.: Florically.

Paris—**Hotel Opal**—For Business or Pleasure. 10, rue Tronchet. Definitely central. (Madeleine Church). Up-to-date. Rms. from 6/-. Eng. spoken.

Antibes—**Hotel du Cap D'Antibes**—Pavillon Eden Roc. Unique situation between Cannes and Nice.

Cap-Martin—**Cap-Martin Hotel**—Free bus service with Monte-Carlo & Menton. Tennis. Swimming. Inclusive from Frs. 110, with bath from Frs. 135.

Le Trayas (Var)—**French Riviera**—Navitotel—Near Cannes' golf. Take a cruise without leaving land. Ask for illustrated booklet with terms.

Le Touquet—**Hotel des Anglals**—In forest adjoining Casino. Every possible comfort. Large park. Own bus to Golf and Sea. Moderate.

Le Touquet—**Hotel Regina**—Facing Sea. Opp. Swimming-pool. First-class residential hotel. Attractive inclusive rates.

Monte Carlo—**Hotel Terminus Palace**—1st class Sea-front. Facing Casino gardens. Weekly terms incl. tips & tax from £3.10.0. With private bath £5.

GERMANY

Baden-Baden—**Bühlerhöhe**—800 mt. (2,600 feet) Kurhaus and Sanatorium. Diets, Rest-cures. Pension from R.M. 11 upwards.

Baden-Baden—**Bellevue**—The well-known first-class family hotel in 5 acres own park. Most reasonable rates. Prospectus.

Baden-Baden—**Hotel Europe**—Most beautiful position opposite Casino. Modernly renovated. 260 beds. Rooms from R.M. 5. Pension from R.M. 11.

GERMANY—(Continued)

Baden-Baden—**Hotel Frankfurter Hof**—Wholly renovated. Facing Kurpark; a home from home. Manager's wife English. Prices moderate.

Baden-Baden (Black Forest)—**Brenner's Park-hotel**—Family Hotel de Luxe. Pension with bath from 18 Marks.

Baden-Baden (Black Forest)—**Brenner's Park-hotel**—Family Hotel de Luxe. Pension with bath from 18 Marks.

Baden-Baden—**Holland Hotel**—150 beds; large park. Close Casino. Pension terms: R.M. 11 upwards. Personal management H. A. Rössler.

Bad Kissingen—**Hotel Reichshof**—Distinguished family Hotel. Garage. Opposite Park.

Bad Kissingen—**Staatl.**—**Kurhaushotel**—World-renowned house. Mineral baths in hotel. Garages.

Bad Nauheim—**Hilbert's Park Hotel**—First-class Family Hotel. Unique location in quietest position of the Kur-Park opposite. Baths and Springs.

Bad Nauheim—**Jeschke's Grand Hotel**—The home of the discriminating client.

Bad Nauheim—**Der Kaiserhof**—First-class hotel. Large garden facing baths and Kurpark. 150 rooms, 50 baths. Pension from R.M. 11.

Bad Nauheim—**Hotel Augusta Victoria**—Situated directly opposite the Baths. Park. Every comfort. Full pension from R.M. 9.

Bad Schwalbach (Taunus)—**Staatl. Kurhotel**. Every room with private toilet and balcony. Built in 1931. Terms from R.M. 10.50.

Dresden—**Hotel Bellevue**—The leading Hotel. Unique position on river. Garden-Park, Terraces. Reduced rates. Gar. Man. Dir. R. Bretschneider.

Düsseldorf—**Breidenbacher Hof**—Leading Hotel world renwd. Fav. home of int. soc. Fam "Grill" Am. Bar—Orc. Gar. 150 R. fr. 6.—75 Pr. Baths fr. 9.

Frankfurt-on-Main—**Hotel Excelsior**—Left exit of Central Station. 300 beds from R.M. 4.

Frankfurt-on-Main—**Hotel Frankfurter Hof**—Leading, but not expensive. Grill-room Bar.

Frankfurt-on-Main—**Hotel Park Hotel**—Near central Station. Famous for its hors-d'œuvres. Rooms from M.5. Garage and Pumps on the premises.

Garmisch Partenkirchen—**Hotels Gibson/Schönblick**—First-class houses. All modern comfort, near sporting grounds. Moderate terms.

Garmisch—**Bavarian Alps**—**Sonnenbleich**—Golf Hotel. Incomparably beautiful situation. 1st-class hotel. Every comfort at Moderate Terms.

Hanover—**Hotel Ernst August**—The city's most distinguished hotel of international name. Owner: Friedr. Wilh. Nolte.

Heidelberg—**Hotel Europe**—First-Class. Quiet location in old park. Rooms from R.M. 5.

Hundseck nr. Baden-Baden—**Kurhaus & Restnt.** **Hundseck**—(2952 feet). Sit. on Black Forest. 160 beds. All mod. cmf. Pen. from R.M. 7 to R.M. 9

GERMANY—(Continued)

Königswinter o/Rh.—**Kurhotel Petersberg**—Highest class. Overlooking Rhine-valley. Motor-rd. Rack-railway. Gars. Sports. Pens. fr. Mk. 12.50.

Leipzig—**Hotel Astoria**—The latest and most perfect Hotel bldg. Select home of intern. Society & Arist'cy. Mangd. by M. Hartung, Council of Com.

Lindau (Lake Constance)—**Hotel Bad Schachen**—First class throughout—200 rooms—private beach—extensive park—tennis courts—moderate terms.

Munich—**Grand Hotel Continental**—Where everyone feels at home. Quiet location. Moderate terms. Garage.

Munich—**Hotel Grünwald**—Opposite central station. 300 beds. Every comfort. Bierstube.

Munich—**Hotel Der Königs Hof**—Karlsplatz—1st class. Central situation. 150 rooms. 50 baths. From 5 Mk. New Garage in hotel.

Sasbachwalden (Black Forest)—**Landhaus Fuchs**—20 miles fr. Baden-Baden, a country hse. dsngd. for the few. Private swim. pool. R.A.C., N.T.C. hotel.

Tribberg—**Park Hotel Wehrle**—THE Black Forest Home for English people. First class. Full illustrated prospectus on demand.

Wiesbaden—**Hotel Schwarzer Bock**—1st-class family hotel, 300 beds. Medicinal Bath in hotel. Golf. Tennis. Garage. Pension from Marks 9.

Wiesbaden—**Hotel Nassauer Hof**—World renowned. Finest pos. op. Pk. and Opera. Wiesbaden Springs. Pat'd. by best British society. Pen. from Mk. 12

Wiesbaden—**Palast Hotel**—1st. class Hotel, opposite Kochbrunnen. Every possible comfort. Own bath, estab. Pension from R.M. 10.

Wiesbaden—**Hotel Rose**—World-renowned Hotel. Own bathing establishment. Patronised by English and American Society. Pension from Marks 12.

Wiesbaden—**Hotel Vier Jahreszeiten** (Four Seasons) Select home of Society. Best position opposite Kurhaus, Opera, Parks. Pens. from R.M. 12.

ITALY.

Rome—**Eden Hotel**—First-class. In an excellent location overlooking park. Roof-garden.

SWITZERLAND

Davos—**Palace Hotel (Summer 1938)**—Rooms from Frs. 6 Full board, Frs. 15. With Parsenn Railway on 8000 ft.

Geneva—**The Beau-Rivage**—With its open-air Restaurant. Terrace on the Lake. Facing Mt. Blanc. All comfort. Rooms from Frs. 7.

Geneva—**Hôtel de la Paix**—On Lake facing Mont-Blanc. Close to pier and places of interest. Lovely rooms fr. S. Frs. 6. With full board S.Frs. 14

Geneva—**Metropole & National**—The comfortable hotel on the lakeside and the nearest to the business centre. Rooms from Frs. 6. Pension from Frs. 14.

Glion—(2200 ft. abs.l.) **Grand Hotel and Righi Vaudols**—Leading Hotel, low rates. View of Lake Geneva. Tennis, Garage. 15 Min. from Montreux.

Grindelwald—**Bear Grand Hotel**—The gay centre for holiday-makers. Tennis, swimming excursions, amusements. Terms from Sh. 14.

SWITZERLAND—(Continued)

Interlaken—**Hotel Schweizerhof**—Renowned for its fine sit., ex. cooking, and comf. Rms. fr. Fr. 6. Pen. rates from Frs. 14. Garage, tennis, swimming-pool.

Lausanne—**Hotel Mirabeau**—Delight. Homelike atmosphere. All comforts and amenities. Renowned Cuisine. Diet. Inclusive Terms from 12/6.

Lausanne—**Ouchy**—**Beau Rivage - Palace**—The leading family Hotel in splendid Park, on shores of the Lake of Geneva.

Lausanne—**Victoria**—First-class. Magnificent view on Lake and Alps. Rooms from Frs. 5. Inclusive from Frs. 12.

Lenk (Bernese Oberland)—**Sport Hotel Wildstrubel**—Alpine Flora at its best, easy walks and mountain tours. Every comfort. Terms from Frs. 10.

Lenzerheide (Grisons)—**The Schweizerhof**—In own large grounds. Most beautiful Alpine scenery. En pension rates from Frs. 13.

Locarno (Southern Switzerland)—**Schloss Hotel**—Resident Family Hotel. All modern comforts. Large garden. Full pension terms from Frs. 9

Lucerne—**Hotel Beau-Rivage**—Facing lake, next door to Casino. First class. Excellent food. Pension from S. Frs. 14

Lucerne—**Carlton Hotel**—1st. class. Finest situation on lake. Moderate terms. Private sun and lake baths free for guests. Park. Tennis. Garage.

Lucerne—**The Palace**—Leading hotel in unrivalled situation directly on lake-shore—quiet—yet central.

Lugano (South Switzerland)—**Adler Hotel**—Near station in own grnds. fac. lake, exceptl. view. Rms. Frs. 4. Pen. fr. Frs. 11. Open the whole yr. Gar. boxes.

Lugano (South Switzerland)—**Hotel St. Gotthard-Terminus**—Fam. hot. with all mod. comf. Beaut. view. Excel. food, lrg. gdn. and ter. Gar. Mod. trms.

Lugano (Southern Switzerland)—**Majestic Hotel**—Strictly first-class. Best view, full south. Own private swimming-pool. Open-air restaurant.

Lugano (South Switzerland)—**Grand Hotel Palace**—Unrivalled situation on lake. Quiet yet central. Open-air restaurant. Large park. Own tennis court

Rheinfelden-Spa—11 miles from Basle—**Hotel Salines**—140 beds. Beaut., quiet sit. on river Rhine, Lge. pk. Min. bths. in htl. Incl. trms. fr. Frs. 12.50.

Spiez—**Strand Hotel Belvédère**—Excellent Hotel in unrivalled position on the Lake of Thun, Bernese Oberland. Pen. fr. Frs. 9.—J. Th. Dorer.

Thun—**Hotel Bellevue and Park**—Central for excursions. Pension from Frs. 10. Large Park, Tennis, Swimming and Golf.

Thun—**Hotel Victoria**—**Baumgarten**—Every comfort. Large shady Park. Very quiet. No trippers or crowds. Terms from Frs. 9.50.

Vitznau—**Parkhotel**—Bon-Bros. proprietors. Air guaranty for happy holidays.

Weissenburg—**Bernese Oberland**—**Waldkurhaus**—Ideal for restful holidays, surrounded by splendid woods and Alpine meadows. Incl. terms from Frs. 10.

Zermatt and Riffelalp—Visit and stay there at one of the 8 famous Seller Hotels.—Prospectus.

YUGOSLAVIA

Dubrovnik—**Ragusa**—**Grand Hotel Imperial**—the first hotel on the Dalmation Riviera Fin. pos. overl. open seas. Social centre, dancing, ten., own beach.



SUPERFLUOUS HAIR

Removed by Electrolysis at home

The Vandré Home Electrolysis Outfit enables any lady to remove disfiguring hairs by the genuine Electrolysis process in privacy at home, saving pounds. The only known permanent way, Electrolysis removes each hair and root completely, without any discomfort, leaving the skin lovely. It has never failed and is so simple a child could use it. Self-contained. Guaranteed. Complete with full instructions £4.4.0, or 10/- monthly. Trial free. Illustrations particulars free, in plain envelope.

VANDRÉ, Ltd. (Dept. 58), 189, PITT ST., GLASGOW.

If it's pleasure . . .

you're seeking in London then why not add to it the joy of comfortable living? At Hans Crescent Hotel you'll find it at its quietest and best—with a first-class cuisine in addition. Harrods, Hyde Park and Theatres close by. Ideal for Receptions, and Private Dances. Sprung Dance Floor. Brochure from Manager on request. Telephone: Sloane 3421. Telegrams: Hancrestel, London.

HANS CRESCENT HOTEL

Knightsbridge, S.W.1

COUNTY HOTEL MALVERN WORCS.

Most up-to-date Hotel in Worcestershire—Wonderful air—Sporting and Touring Centre—World-famous Festival Telephone: Malvern 897 THE HONYWOOD HOTELS

The STANDARD of QUALITY



British Consols

In Canada you'll enjoy this mild Virginia cigarette—a favourite with Canadians.

"EXPORT"

A Virginia cigarette of pleasing mildness. Plain Ends • Moisture proof paper • Available on all Canadian Pacific and Donaldson Steamships.

The MACDONALD TOBACCO COMPANY "Canada's largest Independent Cigarette and Tobacco Manufacturers"

GO Motor Boating



Do you know that motor boating costs very little? Surprisingly little! And of all pastimes it's the healthiest, the most exhilarating. FREE MAGAZINE. Send postcard for a Free copy of our motor boating magazine "Pleasures Ahoy". BRITISH MOTOR BOAT MFG. CO. LTD., Dept. 24, Britannia House, Ampton St. London W.C.1.

BRITAIN'S LEADING MOTOR BOAT HOUSE

LE TOUQUET HOLIDAYS

In Leading First class Hotels. LONDON back to LONDON Inclusive Charges. Special week-end offer, starting from June 3rd (No passports required). Friday to Tuesday £6.10.9; 6 days £7.9.9, 18 days £9.7.9; 12 days £14.2.9; 15 days £16.0.9. Write for full particulars to: Proprietor: Hotel Regina le Touquet.

Test for 1 Month

and you will be absolutely convinced that the VIBAPHONE is the best-by-test of all appliances for the relief of

DEAFNESS

So revolutionary is its principle that it has gone from success to success. Quite safe, non-electrical, practically invisible. No batteries, wires or other attachments. Used by professional men. Write, 'phone or call for Booklet, and details of 30 day Trial Offer. Consultations 9-6.

VIBAPHONE CO.,

Dept. E, 7, New Cavendish St., London, W.1



There's a little chestnut filly
By the name of Khatmandu,
It was trained somewhere in Surrey so I'm told.
It was entered for a classic,
Though I can't remember which
And at 88-1 it
knocked 'em cold.

I was told the fact
by **DUGGIE**

The Lad who has No limit,
The turf accountant with
a heart of gold.



It was Jimmie ("Ace") Carewe -
Just the sort of thing he'd do
Had a fiver on the filly for a win.
Wiring Duggie from the course
That he wished to back the horse
At the time the race was scheduled to begin.
For of course he knew that **DUGGIE**
Was the Lad who has No limit
And he wanted to be certain of his tin.



Who's the very famous bookie
Who never, NEVER owes?
Find another man who would
have paid our Jim.
With the horse's name spelt wrong,
And the price so very long.
You must admit the chance is
pretty slim,
But he got his cheque from **DUGGIE**
The Lad who has No limit,
THE MORAL IS: Place all your
bets with him.



Duggie

- the Lad with NO limit



... he's waiting to open a Credit Account with you.

DOUGLAS STUART: STUART HOUSE: SHAFTESBURY AVE: LONDON W.C.2